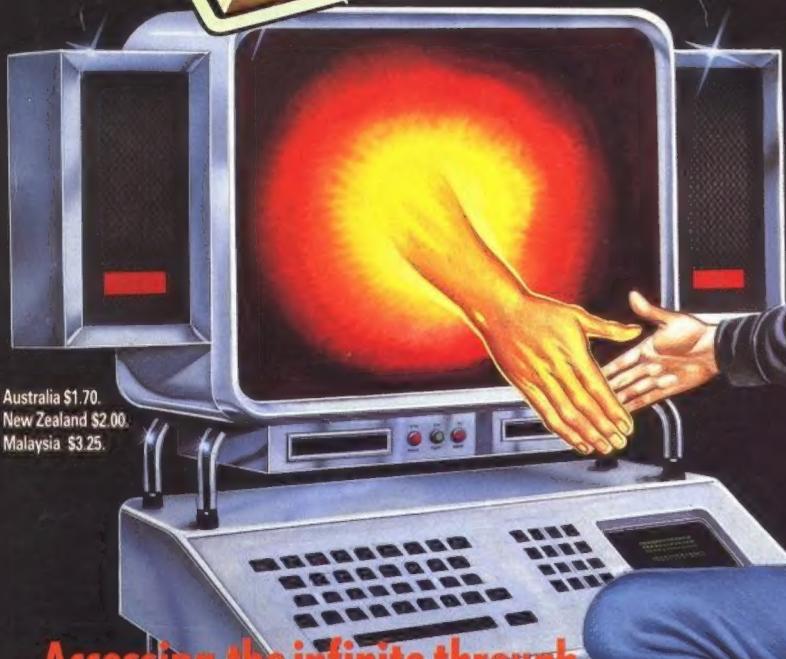


No.3



JUNE
1984



Australia \$1.70.
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Accessing the infinite through
the telephone wires...it's...

MODEM LIVING

WE ASK (AND ANSWER)
THE 68000 QUESTION



WIN A REAL
'BATTLEZONE'
ARCADE!

7 GAMES PROGS

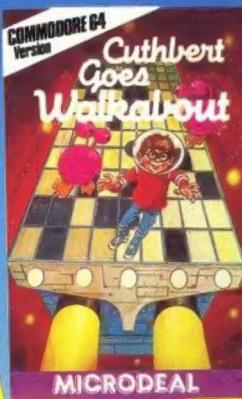
For BBC, Oric, Atari, CBM 64,
ZX 81 and Spectrum

85p



ATARI 800XL
REVIEW

NOW AT LAST! **Cuthbert** ON THE **Commodore 64**



Yes at last those fantastic top selling games for the Dragon are now available for your Commodore 64. Avoid those Marauding Moronians in "Cuthbert Goes Walkabout". Fight for survival in "Cuthbert in the Jungle" or plunder the Moronians planet in "Cuthbert in Space". These great games are a "must" for your software collection.

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Stores

CENSORSHIP:

Are You Ready For Software Nasties?

SOFTWARE AUTHORS may soon have to submit their progs to scrutiny by an Official Censor — if a Parliamentary Bill goes through as expected next month.

This is happening because of provisions in MP Graham Bright's Video Recordings Bill, designed to deal with so-called Video Nasties. Bright's Bill makes no distinction whatever between computer programs and movies on video.

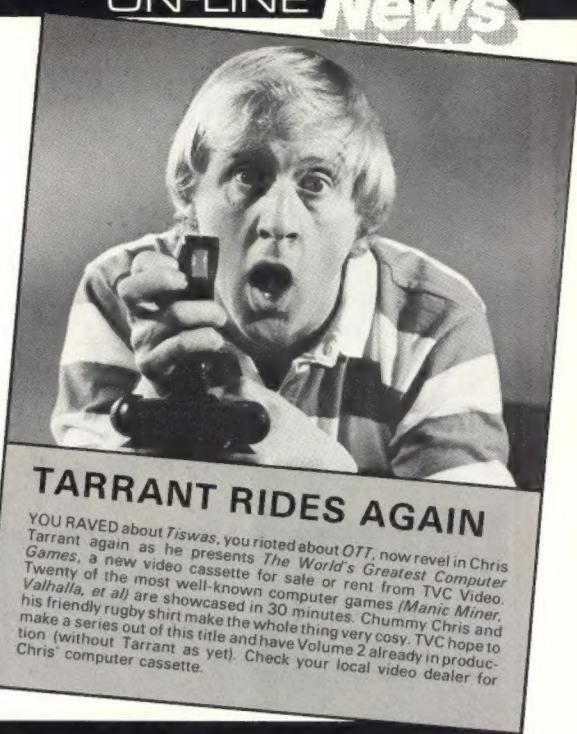
"I incorporated the software clauses in the Bill," he told BIG K, "as a result of some obscene videos imported by a Clacton company last year." Reminded that the said videogames were never actually prosecuted for obscenity — and that they had been cleared by HM Customs — he said: "That's as it may be. Just don't let anybody else try it all the same!"

The Tory MP was also apparently unaware that computer programs can be transmitted in

written form ("I'll have to look into this"), but reluctantly conceded that his Bill has made no provision for this at all.

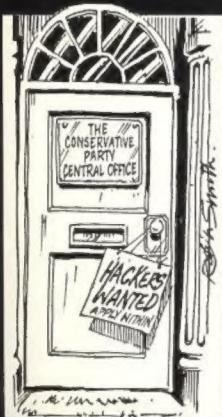
So, if you're a penchant for writing naughty software, pass it along as a BASIC listing. BIG K fancies that some interesting legal arguments might present themselves were a program listing — itself containing no actual obscenities — to be prosecuted for Filth. In the meantime, we're looking forward to seeing the Censor spending his days tapping in all those listing (in Commodore BASIC?), the mischievous might submit for "approval" when the Bright Bill becomes the Gloom Act. Be a way of stitching up the system, wouldn't it?

A further disturbing note: the Video Recordings Bill treats Sex and Violence as equally to be deplored. What about the violence involved in offing lots of little green men in spaceships? Will that apply? We'll keep you posted



TARRANT RIDES AGAIN

YOU RAVED about *Tiswas*, you rioted about *OTT*, now revel in *Chris Games*, a new video cassette for sale or rent from TVC Video. Twenty of the most well-known computer games (*Manic Miner*, *Valhalla*, etc) are showcased in 30 minutes. Chummy Chris and his friendly rugby shirt make the whole thing very cosy. TVC hope to make a series out of this title and have Volume 2 already in production (without Tarrant as yet). Check your local video dealer for Chris' computer cassette.



What's the Password Brothers?

HACKERS WITH line-busting skills may soon find themselves being approached by shadyliving types in pinstripe trousers offering sums of money in exchange for their talents. This is because as of August 1 the Labour Party is renting itself a piece of Micronet with a view to using the database's facilities to communicate between various party HQ's.

"We're a lot more with-it than the other parties," claimed a Labour Party HQ spokesperson. "They would say that woudn't they?" scoffed an SDP-Liberal lady, who went on to confess that although the Alliance would dearly like to try something of the same sort, the lack

of centralisation might hamper things.

Over at Smith Square the Tories are already moderately computerised, with a mainframe or two handling pinstripe data on a secure landline. No opportunities here for a little constructive sabotage.

The piece of Micronet the Brothers have rented is, of course, locked and secure. Sure it is. Meanwhile Labour have no fears that Tory hackers will bust into BrotherNet (or whatever it's called) and lay a few eggs or acquire interesting data (all of which would be illegal under new Tory proposals which have Labour backing).

"The Tories haven't got anyb-

ody clever enough to do that" scoffed the Labour man. Probably true. But they've got money, haven't they?

USE YOUR IMAGINATION...
...and think up some network names that the political parties might adopt if they were all to go on-net. NO POLITICAL PARTY EXCLUDED! (But don't go over the top — keep it printable.)

CASH FOR THE BEST — THE BIN FOR THE REST!

MORE NEWS PAGE 6

IN NEXT MONTH'S BIG K . . .

MERSEY BEAT: Imagine Software have the highest profile of any successful games company in the UK. They also operate from the country's most notoriously derelict metropolis. We check out their style.

CONFessions OF A COMPUTER SNOB: Unrepentant prose from a loathsome elitist.

KEEP OUT! A watertight security prog for your Beeb.

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Find the wreck of the TITANIC. Locate the sunken Gold. Survive the dangers of the deep. An Adventure Management game for FAMILY computers. Includes colour graphics, WITH Curvate Micro-Speech and FREE Pop-Music.

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CHOPPER X-1

(For any ZX Spectrum)

You command the Spectre Chopper X-1 Gunship... Your mission is to repel invading forces and save the earth... An action packed original game in full machine code.

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An excellent educational program for 5-8 year olds. The fun way to learn and practice Addition, Subtraction, Multiplication and Division. Mistakes are automatically explained, along with a running total of correct answers. Terrific value at just

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SPECTIPEDE

(For any ZX Spectrum)

Enjoy the thrill of this full machine code arcade game. Battle to keep the Spectipede at bay but watch out for a very unpredictable spider which is out to get you! For 1 or 2 players with top score and on-screen high score feature.

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GOLF

(For any ZX Spectrum)

Enjoy a game of golf in the comfort of your own home! With the choice of a 9 or 18 hole course and the challenge of Fairway, Rough, Trees, Bunkers, Water & Green. Displays are in realistic colour graphics with full score cards. No two games are alike!

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GNASHER

(For any ZX Spectrum)

The "famous" arcade maze game with fast machine code action, excellent graphics, colour and sound. Eat-up all the dots before the Ghosts eat you... or beat them to an energy pill which will allow you to eat them! Includes 10 levels of play, 3 different mazes with on-screen scoring and high-score tape-save capability for just

R.R.P. £4.95

STAR TREK

(For 48K Spectrum only)

One of the original popular space games, but this program has many updated features not normally found on larger computer versions. Test yourself as Starship Commander as your mission takes you to the outer reaches of the Galaxy to prevent the Romulans from capturing the Starship and yourself! Excellent value at

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SOFTWARE

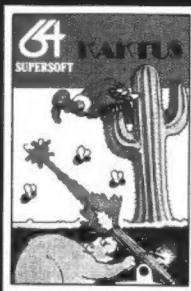
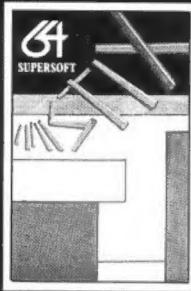
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The ill-fated Vectrex

Those Vanishing Videogames

VECTREX GOES EX-INTELLIVISION IFFY

THE VECTREX video game system is no more — it has bitten the Big One, gone to that Great Arcade In The Sky.

Launched in the UK barely a year ago, the unique, self-contained system (the only game system to use vector-scan graphics) came late to a video game market already under heavy siege from the snowballing computer phenomenon. Although computer-upgrade add-ons were promised from its launch most of these never appeared and Vectrex remained exclusively a games system. Ironically, the only move away from the games scene came earlier this year with the appearance of the *Vectrex Light Pen*. A case of too little too late.

In America, Vectrex parent company Milton Bradley has stopped production of the system and is dumping redundant stock at low prices. It has, however, promised to continue servicing units already sold.

As of going to press BIG K could get no concrete information out of MB's British operation. Vectrex Sales Manager John Garner would only confirm that the system had been discontinued in the US but as far as MB UK goes . . . 'We're reviewing our marketing strategy' was all he'd say.

John Arundel of The Silica Shop, one of the first Vectrex outlets in the country, was sorry to see the system go. "It's a shame it didn't take off," he said. "But it came in at too high a price" (around £149) "and the market had already been established by systems like Atari's VCS at below the £100 mark."

So the videogame field is now left to the old, established, still-selling Atari 2600, the add-ons-for-everything ColecoVision and the it-is-alive-or-is-it-dead Philips G7000 Videopac.

Deliberately left off this list is Intellivision. Supposedly 'dead' (On-Line, BIG K 1), latest reports from America now indicate that the corpse is still thrashing.

Mattel have sold the Intellivision part of the company off to the managers who used to run it. It remains to be seen if they will be able to make a go of it or not.

THE SHORT HELLO

ON WITH the grimy macs, the gumshoes and the Mickey Spillane lingo — Dan Diamond's back in town! Salamander Software's sleuthing superstar slips stealthily onto the Spectrum scene in September when all three of his (infamous) adventures are put out on one cassette, complete with a bumper illustrated casefile.

Dan's debut was on the Dragon in an eerie offering called *Franklin's Tomb*. Solving that provided clues to help with the next part of the series, *Last In Space*, *Fishy Business* wrapped up the first *Dan Diamond Trilogy* (you mean there's going to be more?). Each adventure ran in text only but had location illustrations supplied in special casefile booklets.

Diamond has gone on to become an almost-cult figure amongst adventure fans and gets fan mail sent to his unmarked box at Salamander's Brighton HQ. BBC and Oric owners can now get into the Diamond act with Commodore 64 users soon to follow. As for Spectrum, it's a case of sheer you in September sweetheart.

GULPO!

LIKE THE first drafts of all the best programs several 'bugs' managed to creep into the 'system' of BIG K issue 1. Most we spotted after it was too late to do anything, and severely beat ourselves about the head. Others we heard about via dozens of good-natured phone calls. If you were one of those callers — well, howdy doody.

Herewith a list of goofs, glitches and groaners that occurred in issue 1:

Brilliant Dodges (p.75). The address to send off to for the Eprom Programmer kits was missed out. Those still hot for a 'Cheapo Epro' should address all their enquiries to BIG K (EPROM), KING'S REACH TOWER, STAMFORD STREET, LONDON SE1 9LS. Send no money, you'll be notified as to availability.

Reviews (p.30). The prices for the two Imagine games, *Alchemist* and *Stonkers*, were given as £6.95 when everybody knows that all Imagine games are (or were) £5.50. You can



FACE IT, YOU'RE ALL WIMPS

HOW MANY manufacturers have not spent somnambulant nights searching for that essence of thrill-power that makes a game shift from the shelves like Kaolin tablets after a night on the Vindaloo?

And how many sociologists have not felt compelled to let fall the odd treatise on how vicarious video may be linked with a rising crime rate? Cornish software company Microdeal have tried to grasp this walnut of life — they have had the brilliant idea of asking games fans themselves what motivates their interest.

Microdeal distributed 2,000 questionnaires in shops, obtaining a 25% return rate. Respondents were asked to list a series of characteristics of games in order of preference. Most popular attribute was 'A Genuine Challenge'. Second came 'Life-Like Graphics', then 'Dramatic Sound Effects'. In sum, it seems that a truly great game must have a strong sensory input — and must be demanding without being (quite) impossible.

Strangely enough, 'Outlet for Aggression' came a dismal last on the list. This doesn't surprise us at BIG K, but it might disappoint a few sociologists. And who cares about them?

MOVE OVER MAGRITTE

64 OWNERS with the taint of paint in their bloodstream can now get daubing with the aid of a new graphics prog, *Paintpic*, brought to you courtesy of Kuma Computers.

Paintpic uses multi-colour bit-mapping techniques and requires no repeat no extra hardware. Painting modes can be Brush, Pen and Text; you can have curvy shapes (box, parallelogram), settable colour patterns, a variety of moves — point and block — and a host of select features such as SAVE, GET, MIX, etc.

Fifty quid less than twenty quid buys you the entire package — something sorely needed by the fast-growing number of 64 types with ambitions to be hung (in art galleries).

probably pick these KKK-rated beauties up for less than £4. *Nostra culpa*, imagine.

Bomb Run (p.38,39). Frustrated Oric owners add the following lines to the listing for pure happiness:

330 PRINT:PRINT "To do this, the buildings below have got to be demolished."

355 PRINT:PRINT "Press 'Cursor Down' key to release a bomb."

And type in these corrected lines:

520 J = K + 1; G = X; F = 1; IF J > 26 THEN RETURN

530 IF F S C R N (G, J) = 910 R S C R N (G, J) = 937 H E N W = W + 1

640 J = J + 1; B = B + 1; GOTO 530

730 DATA 125, 0, 0, 0, 62, 31, 62, 0, 0'

Contents (p.1). *Demon Driver* for Commodore 64? Well, no. As it says on the listing it's for the Dragon.

Save the City (p.58,59). Let's hear it for our Star Goof! We had lots of calls from confused CBM 64 owners. No wonder. It was a Vic 20 program! Stay tuned for upcoming rectification situations (ongoing).

NOW I DON'T WANT THIS SHOULD SCARE YA BUT MY BUNKMATE HAS MALARIA

COMPUTER SUMMER Camps are now an institution. For better or worse? Is the accepted picture (of happy, well-scrubbed teenage computerists ecstatically tapping away on IBM PCs) true? Or is it more a case of a few sulky prisoners moodily thumping on clapped-out PETs in a Nissen hut while somewhere a tap is dripping?

We here at BIG K would be just fascinated to find out.

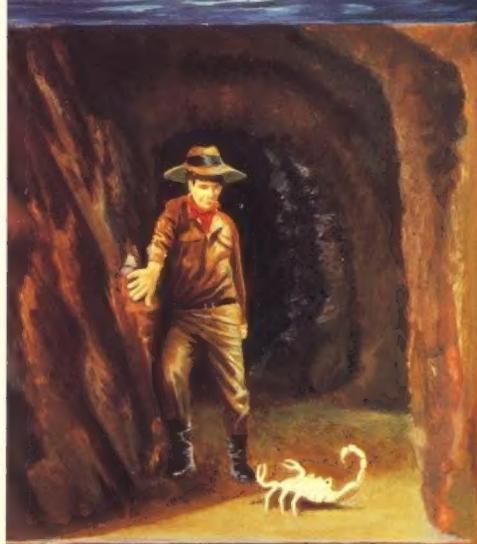
Which is where you come in. This month, and over the next dozen or so weeks, a great many of you will find yourself in one or another of these places — in many cases willingly. All we ask is: when you get home, write to us and tell us all about it. We'll publish a selection of the best a little later on in the year.

Write to:
What I Did On My Holidays,
Big K Magazine,
IPC Magazines Ltd,
Kings Reach Tower (2026),
Stamford St, London SE1 9LS.
Oh yes — and enclose a mug shot. We may be hacks here at BIG K, but we like a laugh as much as anyone.

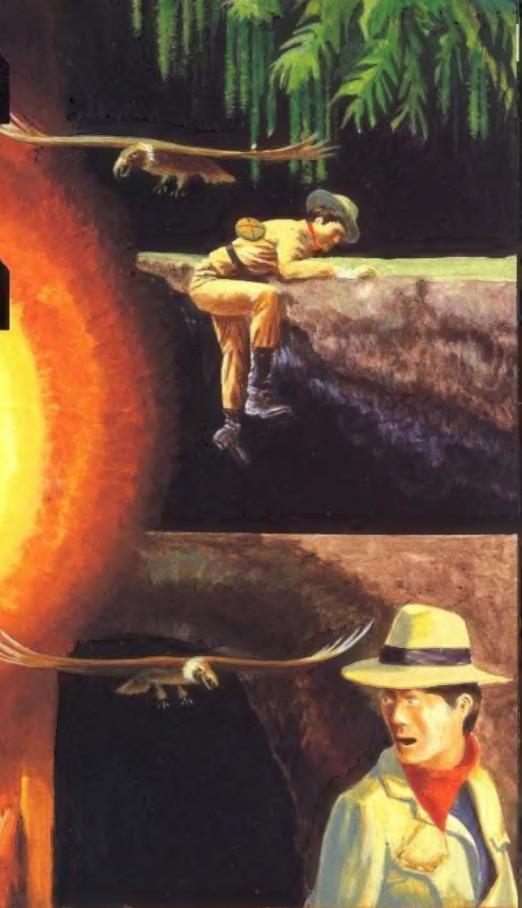
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TO GO BACK INTO
THE JUNGLE.**

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And
CAVE RAT AS HIMSELF

Designed and directed by
David "Pitfall" Crane.

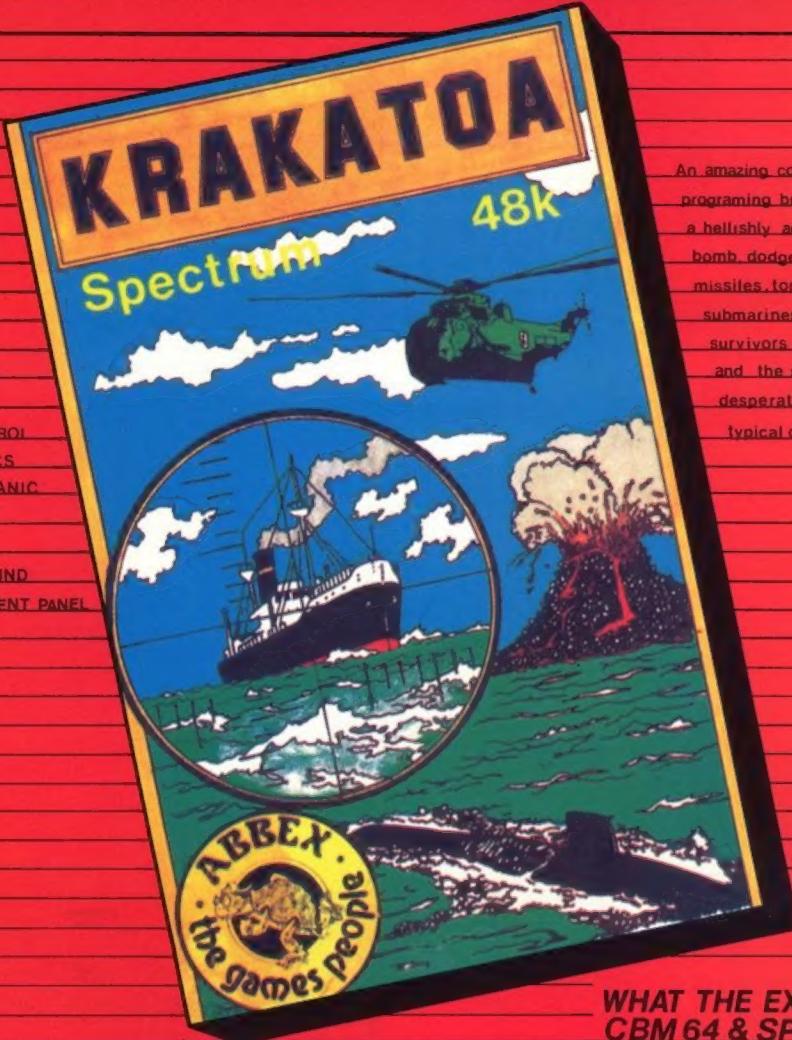
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An amazing combination of graphics, programming brilliance, humour and a hellishly addictive concept. Shoot bomb, dodge volcanic debris, V1 missiles, torpedoes and kamikaze submarines whilst rescuing survivors from volcanic island and the sea. A game with that desperate, frustrating edge typical of real combat.

£5.95

WHAT THE EXPERTS SAY CBM 64 & SPECTRUM 48

Its wealth of detail is amazing. One of the busiest games for a long time. The graphics are really excellent, well drawn and animated. A complicated, demanding game which I can't see losing its appeal for a long time. Krakatoa is both addictive and hard to play. It takes ages to get any good and the scope for getting better scores each time is enormous — very good, highly recommended. Game of the month.

"Crash Micro"

An amazing piece of programming, a great program. A year ago we would not have believed it was possible to do this.

"Software Supermarket"



The only review said "Speech is effective and must be at the limit of spectrum capabilities, graphics are excellent and animation superb. A combination of graphics, adventure maze and chase games makes this an unusual, fascinating and addictive program which must rank among the spectrum classics."

Value for money	100%
Graphics	100%
Overall score	100%

H.C.W.
Home Computing Weekly

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ATARI UNVEIL TX-1

YOUR EYES bulge, your pulse races, sweat coats the steering wheel like an oil slick. Four channels of sound blast into your ear, drums like passions. In front of you three leant, and full size, hi-res colour screens display one of eight international racing circuits which you are desperately trying to keep your car on. Other cars whizz by and your head involuntarily turns left and right in the direction of the sound.

One thing's for sure, if you're experiencing the above sensations you're sure as shootin' not playing the latest Spectrum or Deco offering. What you are doing is sitting inside TX-1, the newest arcade zap from Atari.

Three screens give 'wrap-around action', providing a panoramic scenario as the cars race through cities, deserts, mountains, tunnels and more. The steering delivers actual feedback so that when you go into a skid... you go into a skid!

TX-1 leads a pack of new Atari arcade releases designed to gobble cash and dispense thrills.

Space Age is a laser disc-based computer arcade game from the creators of the phenomenally successful *Dragon's Lair*. *Space Action* takes this place of Macmillan action and Disney-like characters once again roam arcade screens.

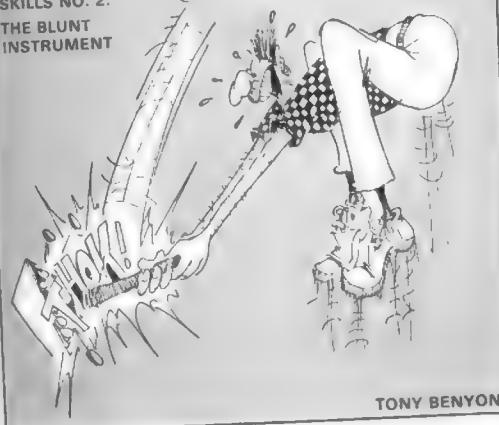
More on all these games in upcoming *Arcade Alley*. Watch for 'em.



The flowchart for TX-1.
Bet you can't eat three!



KEYBOARD
SKILLS NO. 2:
THE BLUNT
INSTRUMENT



GARBAGE IN GARBAGE OUT

By The Shadow

HIGH STREET Censorship Dept following up a whisper that K-Tel's *It's Only Rock 'n Roll* game had been rejected by everybody's favourite newsagent (on account of supposedly tasteless lyrics). **The Shadow** got on the case, only to be told that the chain store concerned operate no censorship policy "as such" and that the K-Tel prog had been deep-sixed on account of its supposed crash-proneness. K-Tel have now brought out a CBM 64 version of said prog anyway — and yes, the string data store HAS been cleaned up... Funny, that.

Congrats to Acorn for the current series of ads they're running in the Qualities — **The Shadow** particularly likes the one where arrogant Etonian types pose coolly in front of a row of Bees while a gowned Quelch-figure hovers in the background, only trouble is,

who could possibly look at that old creep and imagine for a second that such a derelict would ever know zilch about computers? By the by, any punters out there who have The Goods on the real state of computers-in-schools should get in touch with **The Shadow** anonymity guaranteed.

Whoever was minding the British Micros stand at the recent BBC Electron Users Show was certainly no expert at Making Friends — though in his own way he was quite effective at Influencing People... **The Shadow** has feelings, too, you know... And speaking of feelings, MP Graham Bright — the man behind the new wave of censorship — was easily twice as unpleasant on the phone as our story (page 3) makes out.

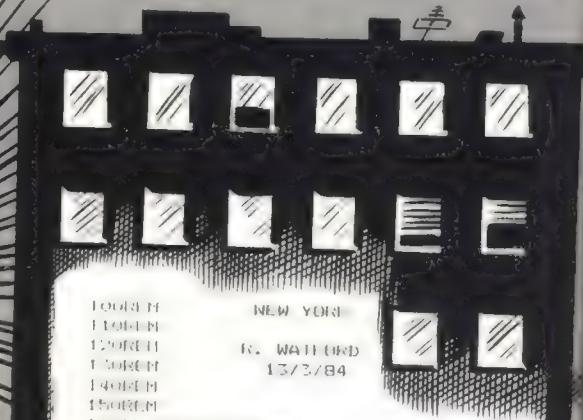
On a more cheerful note, mucho thanks for kind words about our first issue to John Conquest at *Time Out*, John Peel, and *The Sunday Times*. **The Shadow** wishes to inform the above that any scam he may have been holding has now been binned out of sheer gratitude and brotherly love.

**FOR
BBC**

By R. WATFORD

BLITZ!

You've flattened cities with jets and fast WWII bombers. Now introduce that oh-so-desirable antique touch by flattening a city with a vintage biplane — the discerning metrocide's equivalent of the London-to-Brighton run. Switches off! Contact!



1900-1911
1911-1912
1912-1913
1913-1914
1914-1915
1915-1916
1916-1917

四百九十一

R. WATKINS
13/7/84

170NUDE2:VDU23:B202:0;0;0;0:0C0L0,1:Z%
0:DIMB2(19):ENVELOPE1,10,-1,0,0,255,0,0,
126,0,0,0,126,0:ENVELOPE2,1,-1,1,-1,1,2,
1,30,-10,1,-30,126,126:#FX4,1
180VDU17,295,0,10,-102,0,0,192,162,0;Y

DULIN, 2nd 4, 124, 124, 1st, 56, 124, 124, 56, 16; VDU 23, 295, 290, 160, 160, 184, 255, 248, 0, 0

1000L \$=CHR\$(B)+CHR\$(B)+"":L\$=" "+L\$

(B) CHR\$(10)+CHR\$(254):C\$=CHR\$(255):P\$=
CHR\$(12):S=VAL(C\$):P\$=

```
CHR$(B)+CHR$(8)+" "+CHR$(251)+CHR$(252);  
B1$=CHR$(B)+CHR$(13)+" "+
```

P19=CHR\$(8)+CHR\$(8)+" "+CHR\$(251)+CHR\$(253)

2198REM00=FL1 SE+CPL SWPA+CPL SWPA 170 000

Y=0.0% P=0.0% PRINTER(0B(3,10)) UBLX_NW_V0001A

"PRESS A KEY OR FIRE"

120NOW=TIME+300:REPEATUNTIL(INKEY(0))>

10R (ADVAL (0) AND3) OR1 (ME > NOW); C1 S

230 IF TIME>NOW DEMO=TRUE:PROCEDURE

240FLAG=FALSE:B%(0)=31:B%(19)=31:W%:=0;

```
COLOUR7:COLOUR128:FOR I% = 1 TO 18: B%(I%) = RND(100) + 10: PSET(X%, Y%, B%)
```

(5)-18:FOR I% = B%(1%) TO 30:PRINT TAB(1%,H%)C\$-NEXTL-NEXTI

[← PREVIOUS](#) [NEXT →](#)

ASOCIEDUUR13;SFKINITAB(0,31)SPC(19);TAB
(0-31)SPC(60);

689EPI (URB1:CDP,URB134:CDMNU) - 100% 100%

SOUND1, 5.1.255

ILLUSTRATION:
DAVID HINE

1700IFK12=410;"1:ENDJ2:11019
280PROCQBOMB: IFB% (J%) <=I% PROCINIT:GOTO2
10
290COLOUR133:PRINTTAB(1,1) "SCORE ";SC%
:TAB(11,1)"BEST ";Z%:COLOUR134
300PROCLANE:NEXT:PRINTCL4:NEXT:SOUND1
0,0,0,0
310DOWN=TRUE:FORJ% =1TO10: IFB% (J%) < 31 THEN
ENDDOWN:ELSE:NEXT ELSE:NEXT
320IFDOWN FORJ% =0TO9:PROCPLANE:D% =D%+5
:NEXT:SC% =SC% +100:D% =D% -65:NOW=TIME:500:
PRINTTAB(5,10) "BONUS 100":REPEATUNTILTIME
E:NOW:PROCOUT:CLS:GOTO240
330J% =0:REPEATJ% =J% +1:PROCPLANE:UNTIL
E(J%) < 31:PROCINI:GOTO210
340DEF PROCPLANE
350IFH% >=90THEN R%(W%) --2PRINTTAB(W%,H%)
":SOUND18,0,0,0:GOTO370
360COLOUR0:PRINTTAB(W%,H%):B\$=COLOUR1:H
Z=H% +1:FLAG=FALSE:IFH% >=G%SC% =SC% +1:ENDP
ROC ELSESENDPROC
370IFFLAG W% =J% -1:H% =I% +1:G% =B% (J%-1):
B% (J% -1)=I% (J% -1) +6:FLAG=FALSE:SOUND2,1,
240,250:ENDPROC ELSEENDPROC
380DEFPROCINI:PRINTTAB(W%,H%)" "+SOUND
18,0,0,0:J% =J% -3:FORI% =0TO1:I% =I% -1:J% =
J% +1:IFJ% >= NEXT
390REPEATI% =I% +1:PRINTTAB(J%,I%):CHR
F(251+F%):CHR\$(B):CHR\$(11);":UNTILI% >
B% (J%) -20:R1% =30:*FX15,0
400NOW=TIME+20:REPEATUNTILTIME>NOW

410NEXT1:I% =30:NEXTI%:IFSC% Z% Z% =SC% :
RINTTAB(5,10) "HIGHEST SCORE!"
420NOW=TIME:500:REPEATUNTILTIME >NOW:CL
S:ENDPROC
430DEF PROCPLANE: NOW=TIME: IFJ%MOD2 =1 PR
INTTAB(3%,I%):P1\$: ELSEPRINTTAB(J%,I%):P\$;
440IF DEMO THENREPEAT:FLAG=TRUE:UNTILI
ME NOW:D%:ENDPROC
450REPEATI% (TIME (0)) -10R (ADVAL (0) AND
3): FLAG=TRUE
460UNTIL TIME >NOW:D%:ENDPROC
470DEF PROCOUT:FORI% =10TO9:I% =40-J%:PR
UCPLANE:PRINTTAB(J% +1,1%):CL\$:NEXT:ENDPRO
C
480IFERR =171HEN210ELSEREPORT:PRINT" at
Line ";ERL:#FX4,0
490DEF PROCTUNL
500FORI% =0TO20:RENDP%,X%,Y%
510FLD(I%,X%)*201600,Y%*201512:NEX
T:GOSUB,I%,0:REPEAT:SOUND1,2,P,D:READP,D
:UNTILI% =0:RESTORE:REPEATUNTILADVAL (-6)=1
510GOSUBUPROC
520DATA4,-19,0,4,-33,0,85,-33,13,4,-2
9,13
530DATAB5,-25,6,85,-19,6,85,-19,0,85,0
+,0
550DATA6,-19,6,85,0,10,4,0,0,0,85,15,10
560DATA5,15,0,85,22,5,4,19,3,4,19,7,8
570,5
570DATA4,15,15,4,-2,18,85,15,17,85,-2,
1
580DATA4,-1,15,5,2,10,4,15,15,5,12,10
590DATA4,25,12,4,24,5,85,26,5,05,25,-2
600DATA101,15,121,/,101,/,101,7,101,7,95,3,8
2,3,73,7,101,7,07,1%,107,7,87,7,89,7,81,
3,73,3,69,7,81,,
610DATA1,3,10,81,3,89,7,109,7,101,10,89
,3,101,1
620DATA1,7,101,7,109,5,117,3,121,7,11
7,29
630DATA101,15,121,/,101,7,101,7,95,3,8
2,3,93,7,101,7,89,15,109,7,89,7,89,7,81,
3,73,3,69,7,81,,
640DATA75,7,77,/,81,7,89,7,97,7,121,7,
117,7,102,7,89,15,81,15,73,30,0,0

THIS ARTICLE was kicked into being by a weighty, slightly ponderous but without a doubt serious-minded 'Round Robin' recently dispatched by the mighty scousers Imagine Software and addressed to 'The Media', i.e., us, and our competitors.

The subject was tape piracy. 'A cancer eating away at the heart of the industry' raved the Imagine document. 'Seven illicit copies for every one sold!'. User groups get it right between the eyes. Mini production lines stealing as many as 2000 copies of successful titles at one go! is how they're described. It is, you might say, a wrathful screed.

Almost — but not quite — simultaneous with the Round Robin was an announcement to the effect that Imagine would henceforth cut their prices to £3.95 per — certainly a useful and constructive anti-pirate move.

OK, it's perfectly too easy to adopt a glib, laid-back position and say, yeah, well Imagine are always making this big deal about how much cash they've got, right? What was it Mark Butler said in this very mag last month? "The biggest problem I have is in spending the money"? So a few fatcats lose a few hundred thou off the top of their legendary millions? So what?

Profit

Shortsighted, Murgatroyd, very shortsighted. Yes, it's perfectly true that Imagine's ultra-high profile with regard to profit ("We've just got Eugene a Lotus Esprit") makes shrill complaints about loss of profit look a bit... superfluous. But really their success, or style, has nothing whatever to do with the substance or otherwise of their case.

Have they got a case?

We think they have.

Despite the fact that (when you come to think about it) nobody can possibly know exactly how many pirate copies circulate, or form anything but a rough guess.

And despite the fact that the Round Robin urges us media types to get our weight behind a campaign for 'harsher penalties'.

Despite all this, yes, they still do have a very substantial case.

LET'S FACE it, copying a program written in BASIC is not only easy, it's a vital and necessary feature of every microcomputer. All you do — sorry about this, Mark, Bruce, David and Ian and all at Scouse House — is press BREAK (or ESCAPE on the BBC) and then SAVE.

SAY NO TO YOUR NEIGHBOURHOOD TAPEWORM

I'm not giving away any secrets here; nor am I condoning any sort of rip-off. It's a well-known technique and — considering that everybody wants backups of his own progs — neither illegal nor contemptible.

It's when you have the same smart-ass knocking out copy after copy of the same game via his Spectrum that you have the beginnings of a problem.

And when you have an Arthur Daley figure sitting in a Steppen basement, smoking a fat cigar while his custom duplicator rolls off THOUSANDS of copies of a Hot Hit ... then you have a REAL problem.

Unlistable

OK, games in BASIC are getting few and far between these days (and a good thing too). Machine code progs are quite simply unlistable, and therefore, to the home copyist, uncopyable.

Aren't they? Well, no.

Well, surely all these copyright-detection devices wot we hear so much of must be useful? Yes they are — but it's almost always only a matter of time before some attic-ridden hacker shatters the midnight calm of suburbia with a scream of "GODDIT!" — and another electronic equivalent of Chubb's safes has bitten the dust.

Why bother? Because it's there, says the ice-cool hacker, choosing to regard what he does as a sort of challenge, like getting lost on the Cairngorms in midwinter.

"I only made that one copy for Wally!" says the aggrieved Grange Hill Tyke — the kind of lad who carries razorblades in his Spectrum. "Wally wouldn't have bought that one anyway." (It's for sure Wally won't buy it now.)

"Pirate?" Me? says the basement Arthur Daley, as his custom duplicators roll on through the night. "Well, maybe you have a point. Nice little earner, though."

What can be done about it, anyway?

Bringing the price down is constructive (even if Imagine's competitors howled like stuck pigs). Continuing research into ever-tougher copyright protection devices is another useful road, with short-term benefits at least.

Imagine want a whole new slew of laws, though. And the trouble with Tough New Laws is that they have a habit of catching only the easily catchable. I mean, who wants to see our Grange Hill tyke — immortal little cherub tho' he is — arraigned before the Bloody Assize and transported for life (probably to Liverpool)?

And do we really want to



discourage the kind of ingenuity that leads experimenters to devise ways round protection devices? Yes, and no.

And yet something most definitely has to be done... if those Imagine figures are anything like right, then the software industry is bleeding to death.

The first thing is to make sure all commercial listings are in machine code; that way a majority of copiers simply have not the wherewithal to copy. Unless they have ghetto blasters with twin tape decks — THEN you need the protection devices.

Magazines such as ours should — must — begin to refuse ads for copier programs. These products are ingenious but have very few bona fide

uses.

A third — sadly — is those Tough New Laws, with cutouts built in to protect the GHT from penal servitude in Liverpool on account of that one-off of *Alchemist* he made for Wally. (The Software guys need all the Wallies in the UK to stay in business.)

What you can do:
DON'T buy unmarked cassettes.

DISCOURAGE your user group from wholesale piracy. Be sniffy about it if you have to.

DON'T rip anybody off. And no excuses — we all know a rip-off when it happens to us. Apply the same moral standards.

After all, you could be robbing someone you might need one day.

BIG X charts

key

SP = Spectrum, AC = Acorn, 64 = Commodore 64.

V20 = Vic 20, 81 = ZX 81, DR = Dragon 32, OR = Oric-1

TOP 30 GAMES (Retail)

(5)	CHEQUERED FLAG	Psion	SP	AC	64	V20	81	DR	OR	Price
(1)	MANIC MINER	Bug-Byte	*	*	*					£7.95
(3)	ATIC ATAC	Ultimate	*							£5.50
(20)	FIGHTER PILOT	Digital Integration	*							£7.95
(9)	SCUBA DIVE	Durell	*		*			*		£6.95
(4)	LUNAR JETMAN	Ultimate	*							£5.50
(11)	ANT ATTACK	Quicksilva	*							£6.95
(6)	FLIGHT SIMULATION	Psion	*							£7.95
(2)	HUNCHBACK	Ocean	*		*					£6.90
(10)	SPACE SHUTTLE	Microdeal	*	*	*			*		£8.00
(17)	JET PACK	Ultimate	*			*				£5.50
(7)	STONKERS	Imagine	*							£5.50
(8)	POOL	CDS	*							£5.95
(—)	JET SET WILLY	Software Projects	*							£5.95
(—)	BLUE THUNDER	Richard Wilcox	*							£5.95
(—)	POGO	Ocean	*							£6.50
(—)	WHEELIE	Microsphere	*							£5.95
(—)	BUGABOO	Quicksilva	*		*					£7.95
(21)	THE HOBBIT	Melbourne	*	*	*			*		£14.95
(12)	MR WIMPY	Ocean	*		*			*		£6.90
(14)	DEATH CHASE	Micromega	*							£6.95
(—)	CHINESE JUGGLER	Ocean	*		*					£6.90
(15)	THE ALCHEMIST	Imagine	*							£5.50
(26)	HORACE GOES SKIING	Psion/Melbourne	*		*					£6.95
(24)	CRAZY KONG	Interceptor	*		*	*				£6.95
(13)	KONG	Ocean	*							£5.90
(—)	FRED	Quicksilva	*							£6.95
(—)	THE SNOWMAN	Quicksilva	*							£6.95
(18)	VALHALLA	Legend	*							£14.95
(—)	HORACE AND THE SPIDER	Psion/Melbourne	*							£5.95

Compiled by MRIB Computer.

ADVENTURE LAND
(Adventure International)

ANT ATTACK

(Quicksilva)

BLAGGER

(Alligata)

BUMPING BUGGIES

(Bubble Bus)

CHUCK-E-EGG

(A & F Software)

CONFRONTATION

(Lothlorien)

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FIGHTER PILOT

(Digital Integration)

FIFTH (CRL)

FLIGHT SIMULATOR

(Salamander)

FLYING FEATHERS

(Bubble Bus)

HELLGATE

(Llamasoft)

HIGH RESOLUTION

(CRL)

JACKPOT

(Mr Chip)

JOHNNY REB

(Lothlorien)

KILLER WATT

(Alligata)

LUNAR JETMAN

(Ultimate)

MEGAHAWK

(Big G)

MONSTERS

(Acornsoft)

VIDEO GAMES (Dedicated Consoles)

- (1) POLE POSITION (Atari)
- (2) SUPER COBRA (Parker)
- (16) SPACE SHUTTLE (Activision)
- (3) POPEYE (Parker)
- (4) ENDURO (Activision)
- (6) Q-BERT (Parker)
- (13) DEATH STAR BATTLE (Parker)
- (—) MARIO BROTHERS (Atari)
- (5) DIG DUG (Atari)
- (8) MOON PATROL (Atari)
- (12) FROGGER (Parker)
- (10) BATTLE ZONE (Atari)
- (—) SNOOPY Vs THE RED BARON (Atari)
- (14) DONKEY KONG (CBS/Coleco)
- (18) PITFALL (Activision)
- (11) RIVER RAID (Activision)
- (7) TUTANKHAM (Parker)
- (8) BIG BIRD EGG CATCH (Atari)
- (9) GALAXIAN (Atari)
- (15) JUNGLE HUNT (Atari)
- (—) PAC-MAN (Atari)
- (—) SMURFS (CBS/Coleco)
- (20) KANGAROO (Atari)
- (17) COOKIE MONSTER MUNCH (Atari)
- (—) MS. PAC-MAN (Atari)
- (—) SORCERER'S APPRENTICE (Atari)
- (—) CENTIPEDE (Atari)
- (—) DECATHLON (Activision)
- (—) SPACE INVADERS (Atari)
- (—) ROBOT TANK (Activision)

Compiled by MRIB Computer.

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The TRS-80 Colour Computer 2

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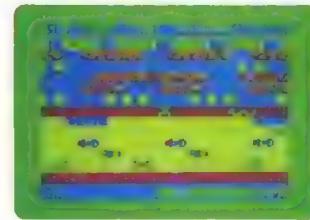
A

A CRAZY PAINTER. A high-speed arcade action game! Try your hand at painting the floor! Sounds easy? Yes, if the dogs, moths, caterpillars, boys, balloons etc. don't keep walking over the paint! Eight levels of difficulty. The catchy tunes played while you paint will have you "singing while you work". Keyboard or joystick controls. 26-7305



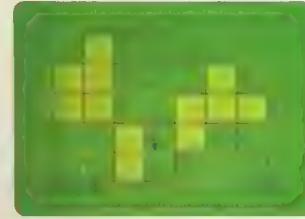
B

B SKRAMBLE. Your mission is to penetrate the enemy's system and destroy their H.Q.. You will start with three spacefighters equipped with repeating cannon and twin bomb launcher. If you succeed in evading the elaborate defences, you will arrive at the core where flying becomes more difficult. Keyboard or joystick control. 26-7306



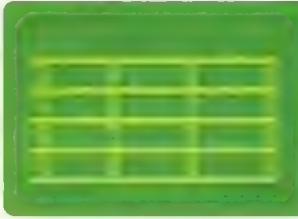
C

C FROGGER. The popular arcade game for the Tandy Colour Computer. Safely manoeuvre the frog to its home within the time allocated. Cross the highway without getting run over and cross the river without falling in. Avoid the traffic, snakes, crocodiles and diving turtles. For one or two players. Joysticks optional. 26-7304



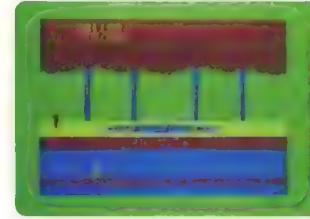
D

D CUTHBERT GOES WALKABOUT. Cuthbert must turn the lights of the lunar landing pad on by walking across the switches before the invading Moronians get him. Watch him do his victory dance before he tackles the next "pad" and another, larger, set of invaders. Superb colour graphics with music. Keyboard or joystick control. 26-7302



E

E CUTHBERT GOES DIGGING. Cuthbert is guarding the site for a new launch pad. However the Moronians are still determined to get him! One touch and Cuthbert is electrocuted. The only way he can kill them is to trap them in a hole and hit them with his insulated hammer before they escape. Keyboard or joystick control. 26-7303



F

F CUTHBERT IN THE JUNGLE. A high speed arcade action game with full colour graphics! Cuthbert failed to overcome the Moronians so he has been sent to the jungle! He must fight his way out collecting treasures, jumping pits and swinging over alligators whilst being aware of the killer scorpion. One joystick required. 26-7301

Tandy

Tandy Corporation (Branch UK)
Tameway Tower, Bridge Street,
Walsall, West Midlands. WS1 1LA.

WIDGETS

WONDERFUL



STIK WITH ME, KID,
AND WE'LL ZOOM IN
ON THE BIG TIME

ROBODOM's BITSTICK graphics device surfaced some time last year in the States running on an Apple II. It was a sort of glorified joystick with a control on the shaft that you can twist to change the third dimension.

Critics clapped it in their collective bosom. Problem was, like all Apple gear, it was a little expensive ...

Acorn have been promising 'glue on' Second Processors for the BBC for some time now. In March one finally arrived.

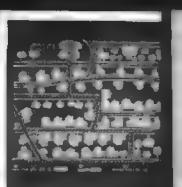
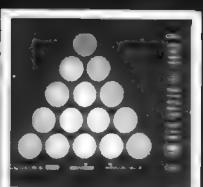
There will eventually be three models: this one (the 6500 second processor), a Z80 with CP/M and a 16032 megagame. By far the most interesting will be the 16032 machine, but we'll have to wait a while until we get our grubbies on that.

With a second processor, the main BBC computer only gets used for the laborious and time-consuming tasks like talking to disc drives, reading the keyboard and drawing on the screen, while the extremely fast add-on processor does all the hard work: arithmetic and shuffling numbers. This sharing of the workload means that graphics, for example, will work much faster, because as the BBC is drawing a dot, the second processor can be working out where the next one is going to go. Overall speed

Now ROBODOM makers off the Bitstick have bought out Acorn badge engineers, version for the BBC micro with second processor. The software was already excellent for the Apple. It just got a whole load better.

You get sixteen colour (actually grey scaling) on Mac II, and the most amazing curves we've ever seen. Most systems anything near the professionals level support RUBBER BANDING, the ability to fix an origin and use the cursor to define the endpoint of a line — but most systems only let you rubberband a LINE! Bitstick goes rubberband tangent curves — you name it.

At the Acorn launch demonstration, we were shown pictures of an ocean liner. Using the Bitstick, we then zoomed in on the bow — where we could read the ship's name. Then we zoomed into the port hole revealing the name, revealing a cabin with some cups and a stamp size co-



THINGS THAT PLUG IN IN THE NIGHT . . . are usually called 'Peripherals'. That's why we call 'em 'widgets'. ANDY GREEN and TONY TYLER investigate the newest crop of hopeful bolt-ons. . . .

promising improved by about 50%. Processors for The second processor time now. It contains a fast 6502 (3MHz, compared with 2MHz in the BBC and 1MHz in Oric and (the 6502) Commodore 64) and 64K of Z80 with memory. Note that 16K of that 2 megabytes is 'nicked' to hold the BASIC interpreter, but you still have left with 44K of memory to use, even in mode 2.

All is not Rosy in Acorn's garden, though . . . only programs that use documented OSBYTE and OSWORDS calls to interact with EVERYTHING will work on the second processor. Big K happens to know that hardly any games software meets this criterion — they all access the screen memory directly for extra speed. You can switch off the second processor and do a hard reset, though, to use the programs normally.

The 6502 version will set you back £199.00. — A.G.

makers of right out an engineered micro with the software (on the whole lot)

colours) on Mode drawing cursor systems at professional ER BANDS an origin define the And most you rubber stick can curves

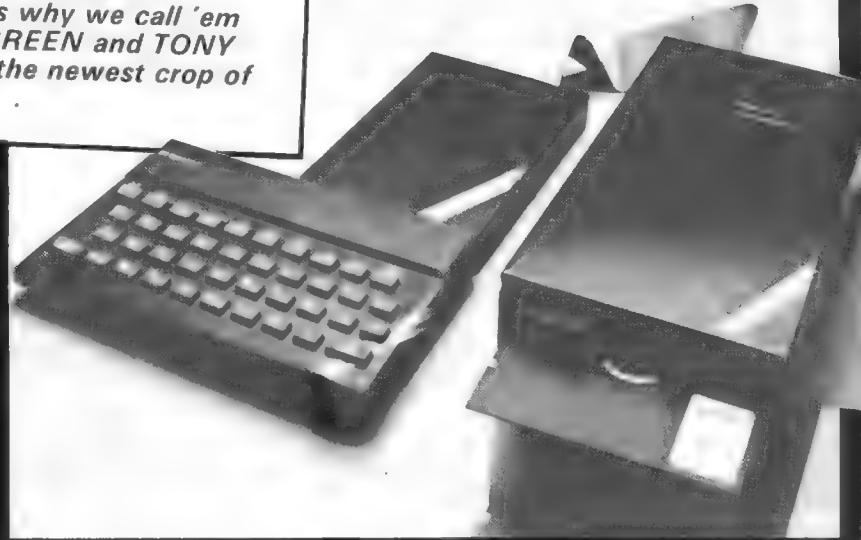
With demos shown in Using could read them, we sole next to cabin with camp sitting

on a table. We then zoomed into the stamp and so on.

Flatbed

This system can be made very accurate — more than enough for draughtsmanship use — 0.8mm, though you would need the halftone printer option — at the moment it will only print out on the Acorn sparklet. By using an overlay of variable spaced dots (which can be transparently laid out at any angle) the whole system can be made very accurate, since the cursor will 'latch onto' the nearest dot.

There's more: a graphical disc directory, object scaling, shearing, filling (the fastest colourfill I've ever seen). . . . If you've ever considered using a computer for professional graphics go see this system. You'll have to have a BBC B, dual disc drives, 6502 second processor, the Bitslick system and a sparklet printer or Plotter (use the Bitslick — you should be able to get a complete set up for under £2000. Some comfort. — A.G.



THIS DISC JUST SLIPPED IN

WHILE 'UNCLE' Clive pursued his own solution to the problem of mass-storage less costly than the original computer, enterprising folk elsewhere (actually Macronics Systems) gritted their teeth and settled for an orthodox disc drive. Now it's arrived.

It's heavy and solid, black, and comes in two pieces — the interface box and the actual drive unit, with the usual conger-eel of ribbon cable connecting the two. Drive mechanism is a Shugart SA200 which organises your data into 39 2816-byte tracks and 1 directory track. Starting-up automatically boots the operating firmware into the top end of RAM, and reserves space for buffers and reserved variables.

Access to data is enabled by use of the LET command and the F\$ reserved variable (e.g. LET F\$="filename"). Filenames can be up to 6 characters long.

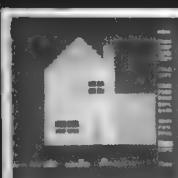
Now for the shaming confession. We haven't — so far — got our heads down with regard to this one. (We could have cobbled together something but it wouldn't have done the widget justice). So . . . a full review of what promises to be a highly promising product in next month's BIG K. But we thought you'd like to know about it all the same. — T.T.

WE LOVE WIDGETS

There's nothing sets our pulses tingling here at BIG K so much as a really Terrif Periph. The ingeniousness, the variety, the riotous inventiveness — the sheer insanity — of some bolt-ons leaves us afire with admiration.

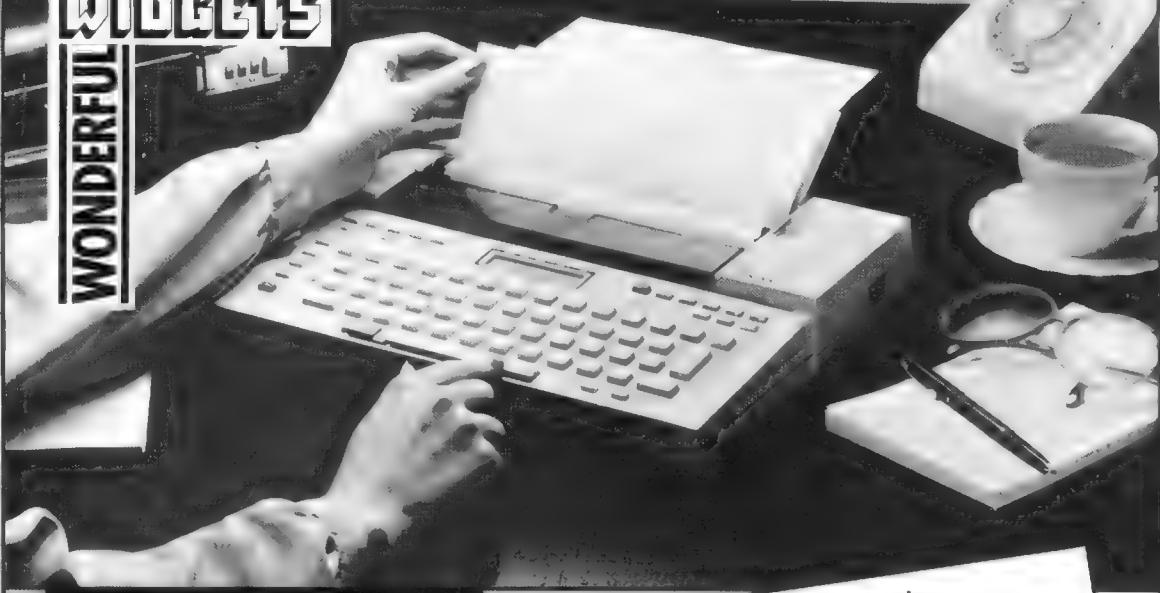
If you've heard of — or built — a widget, gizmo, peripheral, attachment, enhancer or anything else (it can be hardware, software or rubberware for all we care) that you think we should look at, then drop us a line here at:

**BIG K (WIDGETS),
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WIDGETS

WONDERFUL



FOR THE HACK(ER) ON THE MOVE

YES, we know the thing isn't strictly our province, but the widget is so scrumptious, so absurdly wonderful (and we like ours so much) that if we didn't get it in somewhere we'd have to give it back! And that would never do.

So... for the discerning tape pirate who operates from the back of a Tranny and yet yearns to keep his correspondence tidy, we present the Brother EP-44 electronic typewriter. Also the Brother EP-44 computer printer. All in the same package.

Typewriter-wise, it's a dream. Allegedly dot-matrix, it produces superior letter-quality type on thermal or ordinary paper, with a whispering quiet that puts even Epsons to shame. You can type either directly onto paper, or phrase-by-phrase store-and-print, or you can create text (up to 4000 characters) directly into memory, printing the whole thing out later. And yes, the memory is non-volatile.

You can also use the EP-44 as a printer via its RS232 interface port, and as a communications terminal. It costs around £240.

★ Open ★ Wide ★ And ★ Say ★ Aaargh

COMPUTER CONCEPTS. the people who are responsible for Wordwise, the BBC wordprocessor, have released several new programs over the past few months, but their most useful is a new PROM called Disc Doctor. Like Wordwise, it fits into the sideways ROM area of the BBC micro and its various commands are called up by use of the Command Line Interpreter (the "function in BASIC). Unlike Wordwise, however, the "HELP" command is fully supported, giving a list of keywords the PROM understands and the syntax of each, just like the DFS does.

The reason that I'm writing this review is that I'm currently writing a special Compiling system called Gillian. A bug in the compiler (I guess we're all human) wrote some stuff to disc over the catalogue track, rendering the disc useless. There was no hope but wait! Don't I recall reading about a new PROM?

Eventually I found the CC ad and rushed to London to buy one. When I returned, I discovered to my horror that none of the disc-based Disc Doctor commands worked on the non-standard DFS I was using! Worst of all, the DFS was advertised (and I quote) as "compatible with all existing BBC software"!! I love you too, LVL! Gibbering, I rushed over to a friend's house and swapped the DFS. At last! I frenziedly checked through the manual and used the DZAP command. This lets you scroll up and down a 'window' on the screen in steps of 1 byte, 8 bytes, a sector at a time or a track at a time. The window displays the

Disc troubles?
Help is
at hand...



HEX and ASCII of what's on the disc at that point. You can edit the data in ASCII (the ASCII code of the character you type on the keyboard is used), Hex, Decimal and Binary. This is neat, easy to use and well thought out.

I was quickly able to work out that the catalogue on the disc had been corrupted, and — equally quickly — to rectify the error. It would've been even faster had I been the owner of a Disc User's Guide, but I refuse to pay Acorn's prices!

Talking of which, Disc Doctor is also... in my opinion — somewhat overpriced at £30. The 2764 EPROM used to contain the program cost less than £4 each in even small quantities, and the packaging and manual, both of which are quite good, could hardly cost £2 a time, leaving about 3/4 of the price as overall profit.

HELP!



We want BIG K to be as good a magazine as we can make it — and we need YOUR help.

Just answer as many of the questions below as you can by ticking the boxes, then send the completed questionnaire to: BIG K (Readers Poll), IPC Magazines Ltd., Kings Reach Tower, Stamford Street, London SE1.

We're also looking for volunteers to serve on our Readers' Panel. Selected Panelists will be sent each issue of BIG K in advance of its appearing in the shops ABSOLUTELY FREE OF CHARGE. In return, we'll be keeping in touch with them, asking them their view on BIG K itself plus other computer-related subjects.

Remember — it's YOUR views we're interested in.

1. Do you personally own a computer?

(10)

- | | | |
|-----------------------------------|--------------------------|---|
| Yes | <input type="checkbox"/> | 1 |
| No — I use someone else's at home | <input type="checkbox"/> | 2 |
| No — I use one somewhere else | <input type="checkbox"/> | 3 |
| No | <input type="checkbox"/> | 4 |

2. If you, personally, do not own a computer, are you planning to buy one?

(11)

- | | | |
|-----|--------------------------|---|
| Yes | <input type="checkbox"/> | 1 |
| No | <input type="checkbox"/> | 2 |

3. When you buy a computer game, what do you go for? Write in 1 for first, 2 for second, 3 for third, etc.

(12)

- | | | |
|---------------------------------|--------------------------|---|
| Good plotline | <input type="checkbox"/> | 1 |
| Good graphics | <input type="checkbox"/> | 2 |
| Smooth machine code programming | <input type="checkbox"/> | 3 |
| Lots of colour/sound | <input type="checkbox"/> | 4 |
| "Playability" | <input type="checkbox"/> | 5 |

4. About how much money per month, on average, do you spend on software?

(17)

- | | | |
|--------------------|--------------------------|---|
| Less than £5 | <input type="checkbox"/> | 1 |
| Between £5 and £10 | <input type="checkbox"/> | 2 |
| More than £10 | <input type="checkbox"/> | 3 |

5. Which of the following, if any, do you understand?

(18)

- | | | |
|-----------------------------|--------------------------|---|
| BASIC | <input type="checkbox"/> | 1 |
| Another high-level language | <input type="checkbox"/> | 2 |
| Assembly language | <input type="checkbox"/> | 3 |
| No computer language | <input type="checkbox"/> | 4 |

6. If you had a sudden windfall of £200 to spend on computer equipment, which of the following would you buy? Tick one only.

(19)

- | | | |
|--------------------------------------|--------------------------|---|
| The best micro you could afford | <input type="checkbox"/> | 1 |
| A disc drive for your existing micro | <input type="checkbox"/> | 2 |
| A printer | <input type="checkbox"/> | 3 |

THINKING NOW ABOUT BIG K:

7. What do you think of the first 3 issues of the magazine?

No. 1 (20) No. 2 (21) No. 3 (22)

- | | | | | | | |
|--------------------------|--------------------------|---|--------------------------|---|--------------------------|---|
| Liked it very much | <input type="checkbox"/> | 1 | <input type="checkbox"/> | 1 | <input type="checkbox"/> | 1 |
| Quite liked it | <input type="checkbox"/> | 2 | <input type="checkbox"/> | 2 | <input type="checkbox"/> | 2 |
| Didn't like it very much | <input type="checkbox"/> | 3 | <input type="checkbox"/> | 3 | <input type="checkbox"/> | 3 |
| Didn't see it | <input type="checkbox"/> | 4 | <input type="checkbox"/> | 4 | <input type="checkbox"/> | 4 |

Return forms to:
BIG K (Readers Poll),
IPC Magazines Ltd., Kings Reach Tower,
Stamford Street, London SE1.

8. For which of the following would you like to see more features, program listings etc. in Big K? You may tick more than one.

(23)

- | | | |
|---------------------|--------------------------|---|
| Spectrum/ZX81 | <input type="checkbox"/> | 1 |
| Commodore 64/Vic-20 | <input type="checkbox"/> | 2 |
| BBC 'B'/Electron | <input type="checkbox"/> | 1 |
| Atari | <input type="checkbox"/> | 4 |
| Dragon 32 | <input type="checkbox"/> | 5 |
| Oric/Atmos | <input type="checkbox"/> | 6 |
| Other (WRITE IN) | | |

(24)

9. In future issues of Big K, which of the following would you like to see?

(25)

- | | | |
|-------------------------------------|--------------------------|---|
| More program listings in BASIC | <input type="checkbox"/> | 1 |
| Less program listings in BASIC | <input type="checkbox"/> | 2 |
| Program listings in other languages | <input type="checkbox"/> | 3 |
| Utility programs | <input type="checkbox"/> | 4 |

-

10. Which other computer magazines, if any, do you ever buy?

(26)

- | | | |
|--------------------------|--------------------------|---|
| Computer and Video Games | <input type="checkbox"/> | 1 |
| Personal Computer Games | <input type="checkbox"/> | 2 |
| Games Computing | <input type="checkbox"/> | 3 |
| Your Computer | <input type="checkbox"/> | 4 |
| Personal Computer World | <input type="checkbox"/> | 5 |
| Personal Computer News | <input type="checkbox"/> | 6 |
| Other (WRITE IN) | | |

(27)

11. When you open computer magazine such as BIG K, which of the following do you turn to first?

(28)

- | | | |
|---------------------------|--------------------------|---|
| Program listings | <input type="checkbox"/> | 1 |
| Technical features | <input type="checkbox"/> | 2 |
| General interest features | <input type="checkbox"/> | 3 |
| Software reviews | <input type="checkbox"/> | 4 |
| Other (WRITE IN) | | |

(29)

12. Would you like to help us by participating in future surveys like this as part of our Big K Readers' Panel?

(30)

- | | | |
|-----|--------------------------|---|
| Yes | <input type="checkbox"/> | 1 |
| No | <input type="checkbox"/> | 2 |

Please fill in this coupon, cut out the whole page and send it to BIG K etc.

Name (31)

Address (32)

.....

Age (33)



HE WROTE ONE...

HEAVEN, FOR many connoisseurs of the cathode ray, will consist of an eternity spent in a darkened room staring at a VDU of hideous complexity. Throw in a real-time Panic Situation, load the shoulders of the screen-gazer with awesome responsibility — and you have a vision of paradise devoutly to be wished. By some.

Certainly Mike Male enjoys his work. His full-time, 'real' work, that is. As an Air Traffic Controller at London's Heathrow airport, he is one of the geeks whose "Roger Delta Bravo hold flight level one-zero-niner and turn left on to heading two-five-zero" type patois keeps the airways over southern Britain relatively free of falling aviation debris.

The games he writes in his 'spare' time, mind you, suffer no such inhibitions.

Male is 29, looks like long-lost pop star Dave Clark (of the Five), and has been an ATC for ten years. "I wanted to be an airline

'I don't go in for tilting horizons. I'd rather have good daylight graphics. But the most important thing is instruments.'

pilot, really," he says, with barely a trace of gloom. And as such he intends, finally to fail the course at a late stage.

Flying, however, is one of those occupations that holds you for life. Male flies a great deal in his spare time; works as an ATC; and is shortly to purchase his own aircraft. Are ATCs paid that much, then? No. The cash for the plane has come from the proceeds of the computer-flight simulations. Male has written over the last two years for Hewson Consultants, namely *Pilot* (for ZX81), *Nightlite* (Spectrum and BBC), *Nightlite 2* (ditto) and now, natch, *Heathrow Air Traffic Controller*.

Male started on the ZX81 and wrote *Pilot* in BASIC — which now appears to fill him with embarrassment. He made the inevitable simultaneous progression to Spectrum and Z80 Assembler, started from scratch again with the original *Nightlite*, and has now recently discovered the Acorn BBC machine, which has — needless to say —



THIS MIKE IS ALL MALE

Flight Simulation writing has its own problems and specialities. MIKE MALE, Air Traffic Controller, brings experience to the job. TONY TYLER interviews...

revolutionised his programming. Upwards.

What, in his view are the optimum requirements for a successful flight simulator — a relatively new but fast-progressing sub-genre of computer game?

"Basically, it all comes down to the screen. The pilot view. Enough has got to be in the program so that when the natural climax is reached — which is always the landing, as it is for



real flight — the player feels he has had a realistic experience."

Male tends to reject the classic programming conundrum of the Tilting Horizon ("it never looks right anyway") and concentrates on atmospheric views ("enough objects on the ground to enable pilot orientation") and good, clear instrumentation. "The most important single instrument — in a program as in real piloting — is the artificial horizon; without this you can't do any instrument flying at all. You also need an altimeter and

an airspeed indicator — digital readouts are OK, especially as constructing a workable and readable dial is virtually impossible."

The other main flaw (according to Male) in most flight simulator programs is the difficulty of building convincing daylight graphics — "this is the thing I want to do most of all. The Microsoft program" (for IBM PC)

'I absolutely hate Adventures. And I've never had ambition to write anything like an arcade game. Flying's my thing.'

"is the best I've seen in this regard."

Has he ever wanted to try his hand at other genres of computer games?

"I can't STAND adventures — just not my sort of thing; and I've never wanted to write arcade games." They're not his sort of thing either. In fact, except in one respect — his tangible success — Male doesn't really conform to the rapidly-growing stereotype. No glasses. No zits. No manic unsociability. He's just a guy who loves flying and aeroplanes and knows a great deal about them, and who has put all of what he knows — well, nearly all — into a progression of specialist "games" of very high quality. And with the ever-increasing popularity of flying simulators — one newbie per fortnight is our estimate — you can see how a bloke on a civil service pay grade can now afford to buy his own plane.

Could you write a Flight Simulator?

If you've got the blood of the Red Baron in your veins and reckon you can handle this most demanding of programming skills ... if your horizons tilt and your instruments work ... if you know the difference between an altimeter and a cucumber sandwich ... if your name happens to be Biggles ... if any of these aeronautical parameters apply then START TAPPING. WE WANT TO HEAR FROM YOU. LISTINGS IN BASIC — FOR ANY MICRO, SEND 'EM IN. SOONEST, WE PAY, OVER AND OUT.

Unlock Your Imagination

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RIDE DAT DISC

THE DIMINUTIVE Q-Bert's triangular stomping ground is the latest locale for Automata's ubiquitous hero, the Piman. Yep, the little horror is busy causing trouble for the hapless Bert as he hops merrily about, carelessly colouring the great Pyramid of Pi.

The gameplay is, of course, pretty familiar stuff. However, it's set apart from other Spectrum Q-Bert clones by some truly splendid graphics. Bert has been skilfully drawn and his army of assailants are smoothly animated. Alongside Pi-nose you'll have to contend with the Bouncing Ball brothers, Sid the snake and Jas and Col (the authors?).

Game: PI-BALLED

Maker: AUTOMATA UK LTD

Machine: SPECTRUM 48K

As you might imagine the pyramid soon becomes mighty crowded.

By way of a breather you can hop Bert onto one of two spinning discs which'll return him to the peak of the pyramid. This provides the most spectacular graphic routine in the game. Bert spins, in full perspective, majestically through the air. It's genuinely impressive. At the end of each bash you're given your score over a drink in the Automata bar, a nice finishing touch. Written in machine code (unusual for Automata) the game offers quality arcade thrills. Hardly original, I know, but certainly entertaining. —S.K.

Format: cassette

Price: £6.00

Rating: KK

TURBO BREAKOUT

THOSE WHO'VE considered Atari's Super Breakout the last word in bat and ball games would do well to check out this visually striking variation from Starpath. The massive memory of the Starpath Supercharger has enabled a number of artistic changes to be made. The humble bat has been transformed into a hi-res juggler and his balls (sic) are now red hot.

Like other Breakouts there's room for 1 to 4 players (no big deal there) but here you're given five neat game variations, including the frantic Cascade which features no fewer than five cavities, each with their own eager-to-escape ball, and the frustratingly difficult Migrating Blocks which boast a ridiculous efficiency self-repairing wall. When you miss a ball,

which is quite frequent considering you can have up to seven onscreen at the same time, a long purple crook snakes on from stage left and drags your man off by the throat.

It's all very nicely done. However, my curvy Breakout connoisseur reckons that despite all these visual niceties the games remain pretty easy-peasy as there's no variation of ball speed. An astute observation I think. Even so the smart audio visuals and competitive price make Fireball a notable entry in the fave old game stakes. —S.K.

Game: FIREBALL

Maker: Starpath Corp.

Machine: Atari VCS with Starpath Supercharger

Format: Cassette

Price: \$9.95

Rating: KK

DAWSON? SELL!

INTERESTING ATTEMPT to style a board game for the Spectrum. In City you get to chomp on a stogie and play property developer with land hungry for urban decay.

Starting with a bank balance of some £200,000 you must develop a city (what else?) and try and make a million. This isn't too easy as the computer quickly assumes the guise of a rival company and callously attempts to sabotage your constructions.

It's a deceptively complex game. You can erect a variety of buildings such as banks, shops and factories all of which effect the relative values of each other. This necessitates much strategic planning. For instance the property value of your spanking new apartment block can be severely shaken should your cunning opponent build a smelly old pub directly opposite. Decidedly snobby don't you think?

Each month rents are calculated, overdrafts totalled and profits assessed. There's provision for up to 4 players and a jail routine for the more shady developers. I've always found the desire for micro board games somewhat curious but this attempt works surprisingly well. The game is both original and demanding. I wonder if they'll do a board version... —S.K.



DROID YAWN

UNEXCITING graphic adventure I'm growing slowly to hate that term! set upon the crudely etched planet of Zyro. Apparently one of your patrolling survey ships has been downed by a mysterious salvo of alien laser fire. Miraculously, though, an android has survived this attack, and he now stands amid the wreckage of the craft awaiting further instructions.

With what transpires to be a particularly limited vocab, any you must try and guide the little tin man about the surface of the planet and attempt to solve the riddle of the hostile blast.

The subsequent action (I use the term loosely) is then enacted across a static map with your android artificially represented as a white punctuation mark. Just nudge your marker around the planet and react to the messages displayed.

Yawnsville dad

As you might imagine I found the thing exceptionally tedious. Progress is slow and the graphic

display barely warrants a mention —S.K.

Game: SPACE ISLAND

Maker: TERMINAL

Software:

Machine: 48K ZX

SPECTRUM

Format: cassette

Price: £8.95

Rating: None



HERE THEY COME AGAIN

I suppose it was inevitable. The Electron is a new micro on the scene and so a ripe new market for all the familiar game themes that have already saturated the older and more established machines.

That said, *Kamikaze* is an early entry in the 'Galaxian clone' area for the Electron. The space scenario has been replaced by a more 'down to Earth' setting. Shapes approximating planes and helicopters dive at a seagoing firing base. Other than that, play is virtually identical to *Galaxian*.

The action is reasonably fast even on the slowest of the two speeds. Graphics are average and sound is poor. It must be the first time I've come across a gun base that explodes silently!

Control is adequate with two choices of keyboard layout (oh for a joystick option on the Electron!). Instructions are sparse but there is a good high score table that rates you from Novice to 'Superman'.

An OK game for the arcade freaks but I'm sure there is better to come. — R.B.

Game: KAMIKAZE

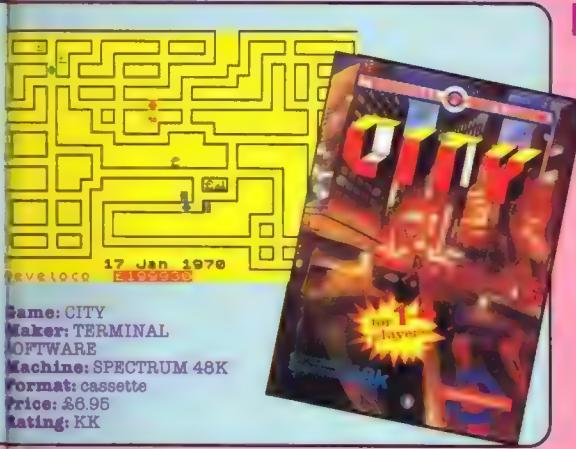
Maker: ADF

Machine: ELECTRON

Format: cassette

Price: £7.95

Rating: K



Game: CITY
Maker: TERMINAL SOFTWARE
Machine: SPECTRUM 48K
Format: cassette
Price: £6.95
Rating: KK

SUPER NUDGER



YOU LOSE, PAL

Hmm, THIS is interesting: an emasculated slice of vice for out-of-pocket gamblers. Or, to be more precise, a low key double bill featuring that indefatigable old pub dog, the fruit machine and a version of the popular card game, Blackjack.

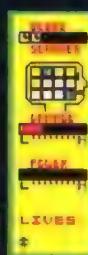
The former boasts all the features you'd expect from a quality Fruit such as nudge, hold and gamble but it's cursed with a cluttered screen layout and some poor animation. Those all-important reels refuse to scroll the way reels should. They merely change in flickering sequence. It's far too crude a display to really satiate the discerning punter.

The Blackjack program is marginally more interesting. As with Pontoon (or 21), the idea is to break the bank with a five

card trick. The game's a doddle to play and the visuals are quite neat, with the 'puter speedily unveiling your hand as you bravely twist. Unfortunately, though, there's no option to alter the stakes. A 10p wager is mandatory — not much help for us strategic players. Not that it would have made much difference anyway as I'm sure the deck was rigged. Those smarmy 'You Bust!' proclamations were far too frequent to be kosher. Still I guess it's cheaper than a Greyhound to Vegas... — S.K.

Game: LAS VEGAS
Maker: TRIMPTATION SOFTWARE
Machine: SPECTRUM 48K
Format: cassette
Price: £5.95
Rating: K

Quick, Nurse — the Screens!



A FANTASTIC droid voyage, no less! In this new offering from Softek you become a minuscule brain surgeon incarcerated within the bug-ridden bonce of a not-so-super-robot. These bugs are busy sabotaging the poor droid by ripping up his plumbing. As resident micro surgeon you must skate around the 12 sectors of the damaged droid and clean up the mess.

You'll need to repel the bugs with your stink balls and repair the dripping pipes before cumulative damage causes the poor old thing to collapse into an undignified pile of nuts and bolts.

Then, if you get the damage level down to around 12%, you're transported to another dodgy robot. Some reward, huh?

The concept behind *Microbot* is refreshingly novel, unfortunately it's rather shafted by some sluggish gameplay. Your little micro surgeon can only trundle about in first gear and consequently the ensuing bug-battles are somewhat unexciting. A shame. Still the graphics are very good indeed and there's a wonderful selection of bugs to avoid. — S.K.

Game: MICROBOT

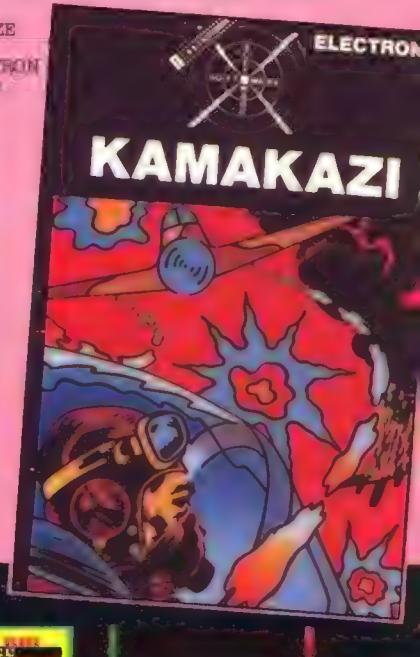
Maker: SOFTEK

Machine: SPECTRUM 48K

Format: cassette

Price: £5.95

Rating: KK



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DRAGON

CASTLE HASSLE

Uninspiring text adventure that dares you to venture into a dark old castle in search of the legendary Staff of Gomora. The program boasts 120 locations but whether you'll feel inclined to visit them all after your initial tentative steps across the drawbridge is another matter. I mean, there are so many faults with this that it almost becomes depressing listing them. A text adventure stands or falls by its literacy. Locations should be clearly described and messages interesting. After all the more evocative the text the more enjoyable the adventure's likely to become. Unfortunately 'Location' is not my idea of an elaborate description, but it's typical of Castle Adventure. Not only is the text brief but it's peppered with meaningless architec-



tural jargon. I mean, what's an Allure for God's sake? (Sounds like a loose woman.) Even worse, you are unable to act in any satisfactory way within the program. Try something interesting and you'll get the inevitable response 'Eh! What? Pardon?' Highly entertaining. Sudden death also abounds. For no apparent reason you'll trip over a cassette recorder and break your neck. What is a cassette recorder doing in a gothic adventure? Why are you given no indication of its presence? The whole thing is exceptionally tedious. This is one quest most definitely not worth girding your loins for. An Allure! Pshaw... — S.K.

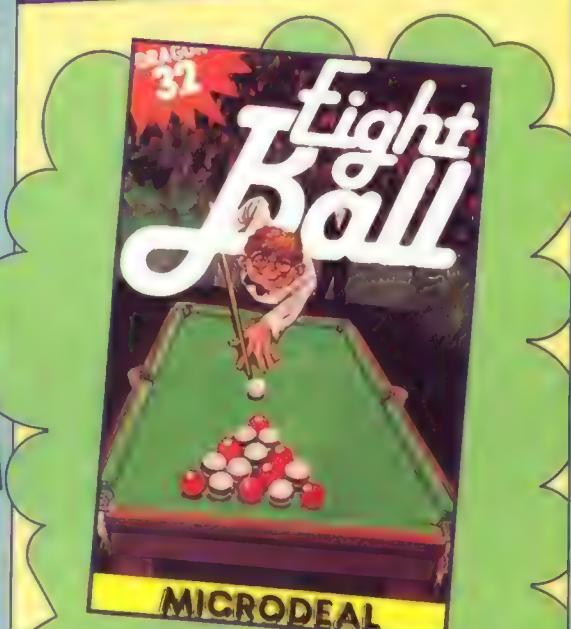
Game: CASTLE ADVENTURE
Maker: VIRGIN GAMES
Machine: DRAGON 32
Format: cassette
Price: £6.95
Rating: none



Hackers Against the Bomb

Interesting strategy game that has you donning the somewhat perilous guise of a bomb disposal officer. As is your luck you've been called to defuse one of those old wartime devices that are dug up with such alarming regularity. Even worse it's not one that you've seen before and so you'll require all your skill and ingenuity to defuse it. Hairy stuff! Just choose the correct items from your toolkit and decide what course to take. The program enables you to view the unexploded device from three angles before choosing from a menu of actions. Will you lift the bomb upright with the hydraulic jack or clout it with the copper hammer? Nerves of steel are a necessity. Should you manage to make any headway at all a help routine becomes available to guide you through the trickiest moments. I most certainly will not be taking up bomb disposal work full time. Almost every move I made resulted in a loud raspberry which rather symbolically denoted my premature end. Still for those of a methodical (not to mention suicidal) nature this might well provide amusement. — S.K.

Game: UXB
Maker: VIRGIN GAMES
Machine: DRAGON 32
Format: cassette
Price: £6.95
Rating: KK



Perhaps one of the more curious game adaptations for the home micro is that of Pool. Decidedly non-violent with nary an alien to be seen, this pot-bellied perennial works surprisingly well. The pace is relaxed, lightning reflexes are most definitely unnecessary, and the skill level pleasantly high. The rules are also refreshingly simple. Just pot all your colours and sink the eight ball before your opponent. Incidentally you will actually have to collar an opponent as this Pool has no computer player option. The actual game is cleverly simulated. Once you've selected the angle of your shot using the joystick, a cue ball is displayed at the top of the screen along with a power-bar indicator. This enables you to select not only the strength of your strike, but the amount of spin that you want to put on the ball. Master this and you're well on your way to becoming a top hustler.

Although visually less exciting than some of the versions around for the Spectrum this features convincing sound effects and super smooth movement. My only real gripe is with its failure to display a score during play. Most of the usual Pool rules apply and I dare say regular players will find this a welcome supplement to their usual fix. — S.K.

Game: EIGHT BALL
Maker: MICRODEAL
Machine: DRAGON 32
Format: cassette
Price: £8.00
Rating: KK



Yet another winner from the dazzling digits of Ken Kalish, who almost singlehandedly has elevated the standard of Dragon software to arcade stature. This latest release features all of his usual trademarks — exceptional hi-res graphics, exciting sound and invigorating gameplay.

There are three screens to survive. The first features manic vampire bats who drop bombs and divide into two if hit by your laser fire. Knock one of these smaller bats out and its twin will come screaming down to ram you. It's rather like a turbo-charged Demon Attack only less forgiving. Clear two screens of these and you'll be rewarded with a robot attack! Little tin-plated terrors stamp down the centre of the screen disgorging death and destruction at every turn.

There are five skill levels to play. Should you be foolhardy enough to risk the upper levels there's a fair chance that you'll meet old Nick himself (hence the title). True to form he'll wreak havoc with a brimstone bombardment that'll rip up your starbase something rotten. Devil Assault is a feast of a game for those with an itchy trigger-finger. It's superbly executed and breathtakingly smooth. — S.K.

Game: DEVIL ASSAULT
Maker: MICRODEAL
Machine: DRAGON 32
Format: cassette
Price: £8.00
Rating: KKK

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resulted in a
ature end.
this might

Reviewers:
Richard Burton
Tony Tyler
Richard Cook
Nicky Xikluna
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PORT THE SPECTRUM 48K

IGOR! IT LIVES!

Virgin have yet to produce any genuinely outstanding games but after their initial crop of certified stinkers *Di Franky* seems positively glowing. Martin Wheeler's game manages to remind you of several arcade prototypes without drawing too closely on any one.

The task is to manoeuvre the lame, bespectacled doc through various dungeons (nine screens in all), each abuzz with grizzled ghouls who obliterate him on touch. He can also be stopped by falling brick walls or run down by what looks like a mite's cabbage but if he manages to pocket the white phial on the top left of each screen and get it to his dozing monster he can move on to the next stage.

A simple three-key control lets him go left, right or jump — and since every screen is a maze of potholes and trapdoors our man often goes on a kind of ingenuous hopscotch. The monsters are pretty smart, though, and the 'magic hammers' which dot the screens are seldom of any use. Sparse sound and detailed, if rather familiar, graphics make this scientific *Kong* (its closest counterpart) an amusing if unremarkable proposition. — R.C.

Game: *IN FRANKY & THE MOUNTAIN*
Maker: VIRGIN
Machine: SPECTRUM 48K

Format: cassette
Price: £5.95
Rating: K

**HE OVERDID THE SPINACH**

"Well blow me down, Olive. What kind of a mask has I got myself into this time?" The answer, Popeye, old cartoon chum, is a pretty neat video game, based on a hit arcade game.

Those of us with long enough memories can remember "Popeye" as one of the best animated cartoon shows on TV (and I'm talking about the TV showings of the original 1940's cartoons, not the banal modern dross that still appears). That quality of animation was a feature of the arcade game and, thankfully, has not lost much in translation to the video game medium.

The game has Kong-like overtones in that Olive, at the top of the screen, is throwing down hearts, notes and cries for H-E-L-P which Popeye has to catch before they fall into the sea at

Game: *POPEYE*
Maker: PARKER
Machine: COLECOVISION + INTELLIVISION®
Format: ROM
Price: £34.50 each
Rating: KKK ("Now also out for Philips Videopac system, £34.50")

the bottom. He does this by racing along platforms at various levels, connected by stairs, ladders, etc.

Bluto (the stupid instruction manual insists on calling him 'Brutus') constantly chases after Popeye trying to knock him off the platforms into the sea. The Sea Hag appears occasionally to hurl bottles which Popeye has to punch out of the way or be knocked off his feet. Vultures have to be tackled in a similar way.

Popeye, of course, has his

faithful can of spinach which he can chomp and gain several seconds of Bluto-sucking power, plus a few other tricks up his sleeve.

The whole game takes place over three different, beautifully rendered screens and has more features than you could shake a Goon at and which make it very addictive.

Of the two versions out from Parker so far, the ColecoVision edition comes closest to the arcade original. Bluto, especially, is excellently characterised. Coleco's sound system is more than up to the task of belting out "I'm Popeye the Sailor Man" whenever our one-eyed hero downswallows a can of spinach.

Intellivision owners won't be disappointed with their version either. It's colourful and fast (would be more if not for those notorious control discs).

Great game. Highly addictive. Don't pass it up. — R.B.

PASS THE SICK BAG

A NOVEL twist on the familiar *Asteroids* theme where in your trusty spaceship suffers a radical refit and becomes not unlike a miniature submarine. This is just as well as the scenario has changed from outer to inner space and those hurtling asteroids have become a deadly all-consuming virus, intent on infesting the heart of your beloved VCS. Definitely bad news.

It seems you have no choice but to navigate the murky Atari bloodstream and attempt to eradicate the ghastly growth. Unfortunately the odds are against you. The enemy is pretty damn tough. Hit the main viral colony and it'll divide into a sub-colony, strike again and it'll shrink down into a creeping crawling amoebic sliver. Ugh. The graphics are very good indeed, with the globular amoebas being convincingly depicted, and the sound, while modestly used, is quite effective. There's no 'hyperspace' facility (or equivalent) but you're blessed with a very handy trio of shields and two shooting styles.

Purists may well blanch, but I rather prefer this 'medical' *Asteroids* to the official Atari conversion. There's no garish colours to contend with... just very heavy action. Neat stuff. — S.K.

Game: *SUICIDE MISSION*
Maker: STARPATH CORPORATION
Machine: VCS + STARPATH SUPERCHARGER
Format: cassette
Price: £9.95
Rating: KKK

K
KK
KKK

: Could Be Better
Could Be Worse
Unsurpassable



HEWSON CONSULTANT

GRIDSTROLLER BLUES

"Sounds very scientific. But, like Ocean's rather more playable *Transversion*, this swipes the design idea of *Gridrunner* and adds different mechanics."

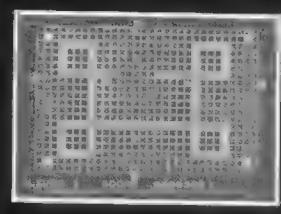
Ignoring the low-budget Moorcock-style synopsis that adorns one of Hewson's usual awful packages, your fingers control a small fellow who zips over a variety of patterned grids collecting crystals and (you hope) dodging the droid cannons that guess your next move with alarming accuracy.

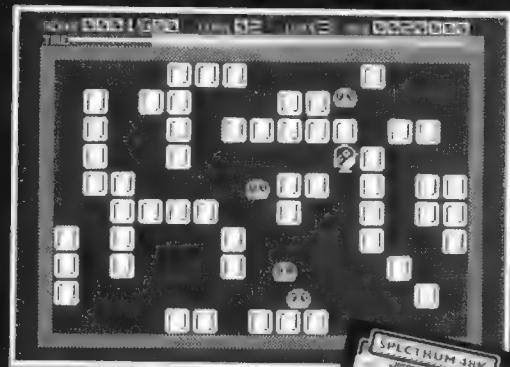
In fact, so astute is the opposition here that it took superhuman efforts to get to even the second screen. Not only are there some weird fluctuations in speed, there's a time limit on each of four brutish and short lives.

Blind graphics offer a functional display. The flashing bonus crystals are almost impossible to score off, and the whole game — playable really only with a joystick — is very difficult, offering little incentive to become more expert.

Addictive in a pointless way. Piffing sound and a hall of fame are minor extras. — R.C.

Game: *DI-LITHIUM LIFT*
Maker: HEWSON CONSULTANT
Machine: SPECTRUM
Format: cassette
Price: £7.95
Rating: K





BRASS MONKEY TIME

Game: ESKIMO EDDIE
Maker: OCEAN
Machine: SPECTRUM 48K
Format: cassette
Price: £6.90
Rating: K



Ocean are particularly good at honing arcade originals to polished Spectrum programmes — their *Kong* and *Hunchback* are about the best of their type — and *Eskimo Eddie* is a skillful metamorphosis of *Pengo* into a playable small-scale version.

There's a kind of "preliminary stuff" to pass through before the main part of the game — you send Eddie past ice floes and polar bears to pick up some presents, a task which has to be efficient since there's little time in the game proper.

This is a necessary, if tedious bonus, for it's tedious to have to go through this introductory stage each time a life is lost. But the bears at least are beautifully animated.

As for the rest, it is to my mind based on a singularly obtuse and brainless original — for some reason *Eskimo Eddie*'s rather shapeless monsters always seem especially bland — and a glossy layout merely masks action which is smooth but eventually uninvolved.

A peckish use of the computer's limited sound and a general attention to detail hallmark the craftsmanship by which Ocean has commendably slunk away and cannot be denied that this is the best *Pengo* version around. — R.C.

AS PI'D ASA NEWT

Any program with a message that reads "You naughty Pi-Man! I'm going to have to take away ten points!" is obviously in trouble, but this is even more solidly feeble than that legend suggests.

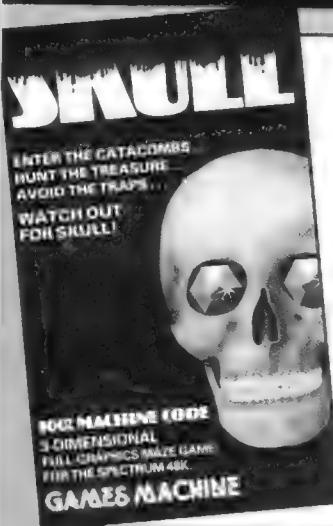
Automata's unlovable Pi-Man stumbles down a high street full of traffic and into as many pubs as you can direct him, where he has to manoeuvre between pool players, crisp packets and other drinkers in order to slurp down all the pints on the bar (actually they disappear with a ping). Then he totters from the saloon back on the street and does it all again. And again. This is a pub crawl without end.

You start off with 1000 points and these are removed — penalties for barging into other soaks, stepping in bar slops etc — until you're down to zero, when you're told how many jugs Pi-Man has managed to consume. It's well animated in a modest sort



of way but the precept of the game is (according to taste) either pernicious or merely coy. It certainly isn't much fun to play and is rather unresponsive on the keyboard. — R.C.

Game: PI-EYED
Maker: AUTOMATA
Machine: SPECTRUM 48K
Format: cassette
Price: £6.00
Rating: K



Dem Bones Dem Bones

Just goes to show that there's still life in an old idea treated right. *Skull* is your basic 3D maze game but gussied up with a whole lot of glossy touches that make it more than halfway decent.

Game object is to negotiate an infinite-level maze collecting treasure without losing lives, so racking up the highest score possible. Out to stop you doing this are all manner of hazards: pitfalls, trapdoors, portcullises and, of course, skulls.

These giant, creepy effigies (rendered in superb hi-res graphics) lurk round cor-

ners and will suddenly appear in your path. If you hold one or more crosses the skulls will have gems set in their eye socket and you can obtain these by ploughing through the skull. But beware the skull with the empty eyes ... confronting it will bring your quest to a swift and bloody end.

What sets *Skull* head and shoulders above other 3D mazes is the attention to detail Games Machine have lavished on the game. Like the plan view of the whole maze that appears on screen at the start of each game, showing where the treasure lies and the skulls lurk, only to frustratingly disintegrate before your eyes after a few seconds. It can be called back again at any time but will cost you 25 points.

Other noteworthy features include save

and load facilities, printing out of screen images and a unique option to 'merge' high score tables.

Graphically *Skull* is very slick. 100% machine code. Random maze generation. Stunning screen wipes. The whole presentation smacks of professionalism. (Other software houses please note.)

A very credible first effort from Games Machine and hopefully a mark of the standard we can expect from future releases. — R.B.

Game: SKULL
Maker: GAMES MACHINE
Machine: SPECTRUM 48K
Format: cassette
Price: £6.95
Rating: KK

F AMPHIOPHOBIA

mon everybody — let's get off there and squash those frogs! We'll show those Egyptians that 20th Century video gamers know how to handle plagues of frogs! Plagues? Well, that way with Parker creating their arcade superhit in every video game and computer system imaginable, ColecoVision and Atari Home computer owners are the latest to get versions of the hell-spawned-a-tadpoles... Frogger. (those of you who've heard acclapping in Belgium for the

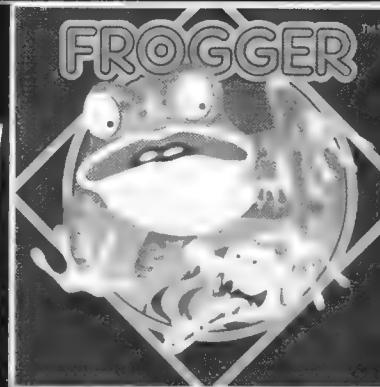
last 2 years, involves stopping frogs getting across a road and a river to safety by running them under as many vehicles as possible.

Of the two versions on offer here, the ColecoVision Frogger takes the trophy. Excellent sound, graphics and colour combine to make great game play that is only let down by the system's stiff hand controllers. Extra touches include creepy looking snakes and a most pleasing effect whenever a frog gets trashed in the mud. (I hate frogs — had you noticed?)

Game: FROGGER
Maker: PARKER
Machine: COLECOVISION +
ATARI HOME COMPUTER
Format: ROM
Price: \$29.95 each
Rating: KKK

Atari's edition is less graphically good and has the edge in the sound department. Game action is great and benefits from the large variety of joystick controllers that can fit the Atari system. — R.B.

FROGGER



These pics no feethy

Come wiz me to ze Casba. No? Well, it sounds a bit more inviting than 'take a trample through the tomb', which more accurately describes Tutankham.

The theme familiar maze game. The scene: King Tut's tomb. The task: plunder the tomb of its treasures, find keys to unlock the doors between levels. Your role: a gun-totin' archeologist. The opposition: various scorpions, cobras, bats and ancient Egyptian supernatural creatures. Your defences: one hand pistol firing left and right only plus a devastating but very limited 'laser flash' that can clear every creature off the screen with one blast.

The object, then, is to survive as long as possible. Not easy when creatures pour forth from 'nests' and pursue you with an almost religious fanaticism.

You must get the key in each section in order to get to the next level; everything else in the way of treasure is pure bonus and can be ignored if need be — like when you have to bolt for the exit chased by a horde of hell-spawned weirdos. There are secret passages to get you from one place to another quickly but these must be used judiciously.

Tutankham currently comes in three versions for the video gamer. The Coleco edition wins hands down for graphics, sound and action. The playfield is superbly detailed and the creatures look real mean. Intellivision has good graphics but is painfully slow and has lousy response from the controllers. Atari comes off worst in the graphics department but makes up for it with good sound and incredible speed. This one needs razor-sharp reflexes. It is also the only one of the three to scroll vertically rather than horizontally.

Whatever system you have, may the curse of Tut never warp your circuit board — R.B.

Game: TUTANKHAM
Maker: PARKER VIDEO GAMES

Machine: ATARI VCS,
INTELLIVISION,
COLECOVISION
Format: ROM
Price: \$34.95 or less each
Rating: KKK

VROOM!

This is that rarity, an excellent and simple idea brilliantly executed. It seems to have grown out of the jetbike chase in Return Of The Jedi and summons a similarly pulsating rush of excitement.

The player controls a mean machine of which only a pair of gripped handlebars are visible onscreen.

The mission is to pursue and destroy a couple of renegade bikers who come into view on acceleration. The chase is conducted over terrain that becomes progressively more densely wooded until, by screen five (of eight), it's as hard dodging the trees as it is blasting the quarry.

On the early screens a distant chopper takes off and lands to

Game: 3D DEATH CHASE
Maker: MICROMEGA
Machine: SPECTRUM
Format: cassette
Price: \$8.95
Rating: KKK

provide a difficult extra target; on later ones a tank lumbers ponderously along the horizon. Darkness sometimes provides further hazard.

The pace is so fast, the action so poisonous, that one scarcely notices how well animated the bikes are and the shower of shrapnel that follows every explosion. Hitting a tree yourself provides a red-out-of-proportions that make you flinch with pain.

Easily picked up, the game gets ferociously demanding at its top levels, but no complaints in any score. This is one of the few programs to translate arcade fury directly to the Spectrum. Absolutely outstanding. — R.C.

ZX'49

Stop the presses! Hold the front page! Hi-res graphics on the ZX81 without any additional hardware! Oh gosh, oh wow. Like truly awesome, man!

Seen on any other micro Forty Niner probably wouldn't excite much comment but what we have here seems to be a genuine break-through in games software for the venerable ZX81.

Forty Niner is your basic digging game where you, a miner, are tunnelling about for gold nuggets. Giant rats are on your tail threatening each of your three lives. You have two main weapons in your arsenal. You can cause small cave-ins to block their path or run over a snake's nest, releasing it to get the rats (a game where snakes are on your side, whatever next?). Meanwhile, on the surface a nasty Gremlin is gradually working his way towards your tunnel entrance. If he gets into the mine you're finished!

Collect enough nuggets and an entrance opens to the next, harder level.

What is, of course amazing is that the whole game appears on screen with graphics that wouldn't disgrace the Spectrum. All the elements of the game are rendered in detailed, recognisable shapes and move in relatively smooth, flicker-free action. The rats scurry, the snakes squirm and the miner runs and climbs. You almost expect colour and sound as a matter of course!

Control is, well, all you can expect from ZX81 keyboard. But you can re-define your own control keys. — R.B.

Game: FORTY NINER
Maker: SOFTWARE FARM
Machine: ZX81
Format: cassette
Price: \$8.95
Rating: KK

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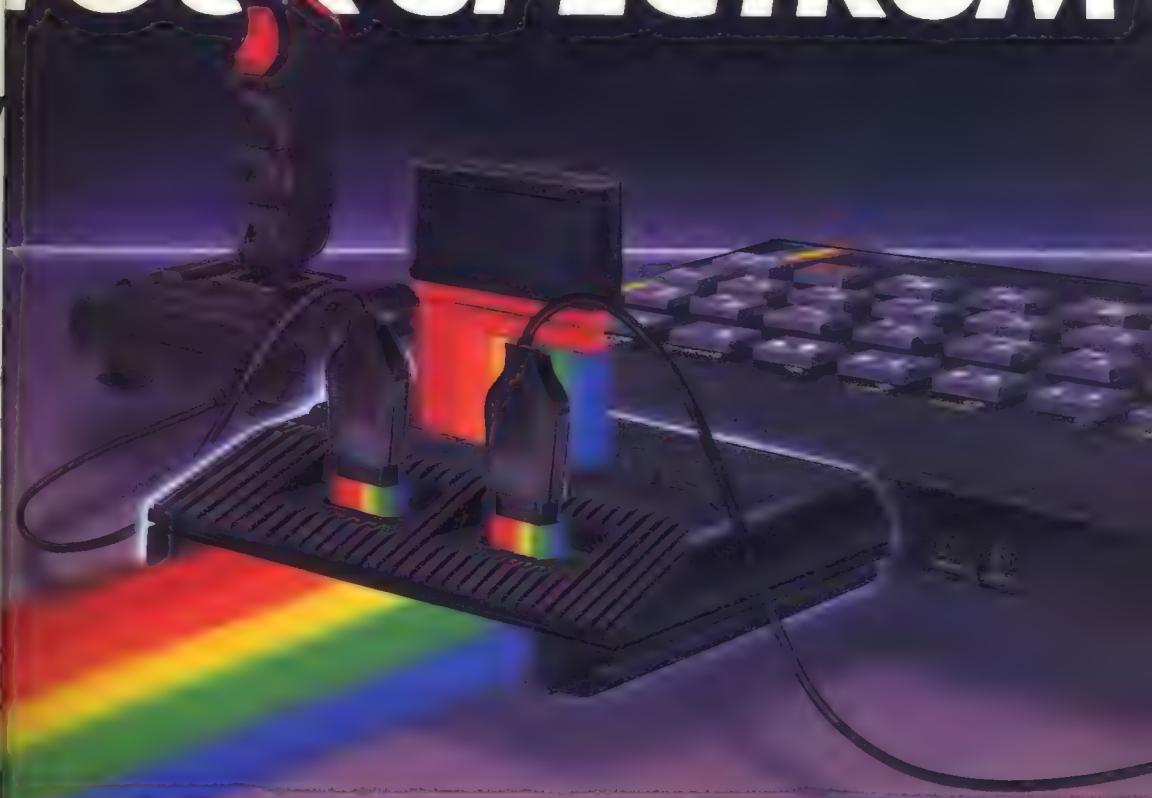
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EGBERT

WELCOME TO THE ROOM
OF EGBERT!

L. BURTON LAST PROGRAM: SPECTRUM

AAAGGGHHHHT

YOU HAVE FRIED YOURSELF!

TRY AGAIN. PLEASE.

Guide Egbert, the Silicon Snake, around the room and munch everything you can. Warning: Egbert moves VERY fast. Second Warning: touch your own tail or the walls of the room and you FRY. Slither on!

By STEVEN BARCLAY for SPECTRUM

```

1 GO SUB 7000: GO SUB 3000
2 CLS : LET sc=0
3 GO SUB 300
4 PAPER 0; BORDER 0; CLS
10 LET a=10: LET b=10
20 PRINT AT 10,8; INK 4; PAPER
1; FLASH 1; "PULPHARE TO DIE!": F
DR 0=1 TO 5: FOR F=1 TO 5: BEEP
1/20,F: NEXT F: NEXT 0: CLS
21 LET T=500
30 PRINT AT 2,2; INK 2; PAPER
7; 31 PRINT AT 19,2; INK 2; PAPER
..7;

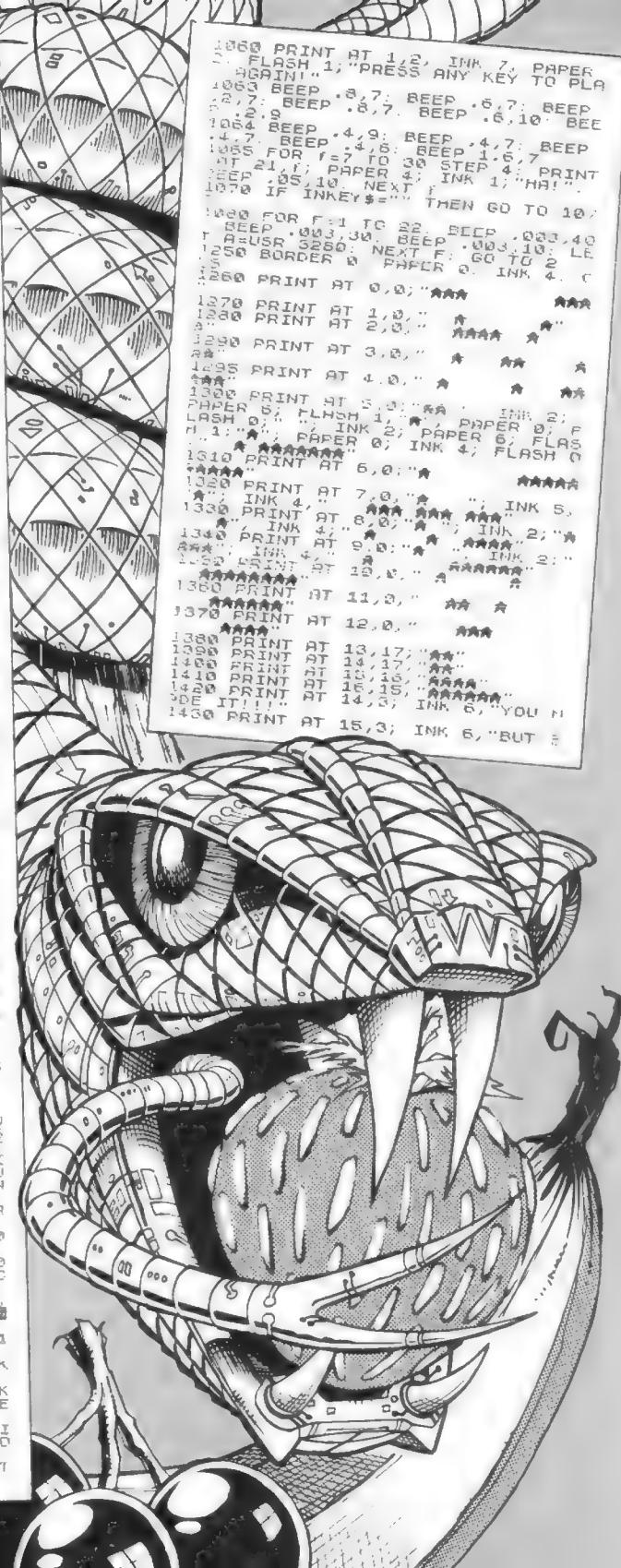
32 PRINT HI 0 2; INK 2; PAPER
7; 33 PRINT AT 1,2; INK 2; PAPER
7;
34 LET M=19: FOR F=2 TO 10: PA
INT AT F,29; PAPER 7; INK 2;""
35 PRINT AT F,2; INK 2; PAPER
7;"": BEEP 1/25,F
36 PRINT AT M,29; PAPER 7; INK
2;""
37 PRINT AT M,2; INK 2; PAPER
7;"": BEEP 1/25,F: LET M=M-1: N
EXT F
40 LET q=INT ((RND#*16+2)+1
41 LET w=INT ((RND#*25+2)+1
42 LET s=INT ((RND#*10)+1
43 IF s=1 THEN LET Q$="Q": LET
INK=4
44 IF s=2 THEN LET Q$="I": LET
INK=6
45 IF s=3 THEN LET Q$="R": LET
INK=5
46 IF s=4 THEN LET Q$="A": LET
INK=2
47 GO SUB 6000
48 LET move=1
49 PRINT AT 1,2; PAPER 7; INK
2;"": INK 2; PAPER 6; "SCORE": "
50 PRINT AT 1,29; PAPER 7; INK
2;"": BEEP 1/5,S: BEEP 1/7,7: BEEP
1/7,7: BEEP 1/7,10: BEEP 1/5,S
51 IF INKEY$="P" OR INKEY$="P"
THEN LET move=1
51 IF INKEY$="L" OR INKEY$="L"
THEN LET move=2
52 IF INKEY$="Z" OR INKEY$="Z"
THEN LET move=3
54 IF INKEY$="X" OR INKEY$="X"
THEN LET move=4
50 IF move=1 THEN LET a=a-1
51 IF move=2 THEN LET a=a+1
52 IF move=3 THEN LET b=b-1
53 IF move=4 THEN LET b=b+1
71 PRINT AT 3,b; INK INT (RND#
+1); "+"
72 PRINT AT 1,21; PAPER 7; INK 2; PAPER
8;"TIME=";T; PAPER 7; INK 2;""
80 PRINT AT 9,0; INK INK; Q$=
81 IF a=q AND b=w THEN LET sc=
sc+100: BEEP .09,50: BEEP .09,40
: BEEP .09,30: BEEP .15,50: FOR
f=5 TO 16: BEEP 1/100,10: BEEP
.01,-25: PRINT AT f,3; PAPER 0;;
":: NEXT
f: GO TO 40
90 IF a=2 OR a=19 OR b=2 OR b=
29 THEN GO TO 200
95 LET T=T-1
96 IF T<0 THEN GO TO 1000
100 GO TO 50
200 PRINT AT 21,10; INK 6; PAPER
2;"AAAGGGHHHHT": FOR f=-20 TO 3
0: BORDER 1: BEEP 1/80,f: BORDER
5: BEEP 1/120,f: BORDER 0: BEEP
1/150,f: NEXT f
202 FOR F=0 TO 22: LET A=USR 32
80: BEEP 1/50,F: NEXT F
205 BORDER 1: FOR F=1 TO 20: PA
PER 5: CLS : PAPER 2; CLS : NEXT
F: PAPER 0: CLS : LET J=INT (RN
D*6)+1
210 PRINT AT 8,3; PAPER 1; INK
5;"YOU HAVE FRIED YOURSELF!!!!"
220 LET a=INT ((RND#*150)+1): LET
b=INT ((RND#*150)+1)
230 INK J: PLOT 0,0: DRAW a,b
231 PLOT 255,0: DRAW -a,-b

```

232 PLOT 255,175; DRAW -a,-b
 233 PLOT 0,175; DRAW a,-b
 240 PRINT AT 10,7; INK 2; PAPER
 6;"PRESS S TO RESTART"
 244 PRINT AT 19,8; INK 6; PAPER
 1;"PRESS Q TO QUIT!"
 250 PRINT AT 17,11; INK 1; PAPER
 5; FLASH 1;"SCORE";
 256 IF INKEY\$="5" OR INKEY\$="S"
 THEN GO TO 2
 261 IF INKEY\$="Q" OR INKEY\$="9"
 THEN GO TO 4000
 278 GO TO 210
 300 PAPER 1: BORDER 2; INK 5: C
 300 PRINT AT 2,12; INK 2; PAPER
 6; FLASH 1;"EGBERT!"
 335 PRINT AT 4,3;"GUIDE YOUR SI
 LICON SNAKE
 RDS THE FOOD
 FLOOR.
 IUE YOU 100
 ERY PIECE
 IN LAY HIS
 340 PRINT AT 12,3;"STEER CLEAR
 OF THE WALLS
 NOT EXACTLY
 THEY HAVE BEEN
 RATHER WARM AT
 THE THOUGHT OF
 ED OUT OF
 PEALS TO YOU!"
 350 PRINT AT 20,3; PAPER 6; INK
 1;"PRESS ANY KEY TO CONTINUE"
 355 PRINT AT 21,0;"
 356 PRINT AT 0,0;"
 360 FOR F=1 TO 21: PRINT AT F,0
 ,"; AT F,31,0": BEEP .003,50
 BEEP .003,40 BEEP .003,30 BEEP
 .003,20: BEEP .003,10: NEXT F
 365 IF NOT INKEY\$="1" THEN GO T
 365
 367 BEEP 1/5,5 BEEP 1/5,10
 370 PAPER 0: BORDER 0: CLS
 375 PRINT AT 2,3; INK 4;"THERE
 IS A TIME LIMIT
 3 AWAY IN THE TOP
 HAND CORNER OF THE
 DURING THE GAME.
 E UNTIL THIS
 3 AND, PROVIDING
 HAS BEEN WELL FED
 IECES OF FOOD)
 AT WHAT YOU SEE
 YOU!"
 380 PRINT AT 13,3; INK 6;"THE C
 NTROLS ARE AS FOLLOWS:"
 385 PRINT AT 15,3; INK 6;"UPWAR
 DS=P
 LEFT=
 RIGHT=X"

390 PRINT AT 20,3; INK 1; PAPER
 6;"PRESS ANY KEY TO CONTINUE"
 400 INK 2; FOR F=0 TO 21: PRINT
 AT F,0,0"; AT F,31,0": BEEP .0
 03,50: BEEP .003,40: BEEP .003,3
 0: BEEP .003,20: BEEP .003,10: N
 EXT F
 405 PRINT AT 0,0; INK 2;"
 410 PRINT AT 21,0; INK 2;"
 415 IF INKEY\$="" THEN GO TO 415
 417 BEEP 1/5,5 BEEP 1/5,10
 420 PAPER 6: BORDER 1: INK 1: B
 RIGHT 1: CLS
 425 PRINI H1 5,3;"11H": PLOT 25
 427: DRAW 20,0
 428 PLOT 25,125: DRAW 20,0
 427 PLOT 25,123: DRAW 20,0
 430 PRINT AT 10,3;"EACH TIME YO
 U GET SOME
 EAT YOU START
 POSITION AND
 THER UPWARDS.
 L TO MOVE DOWN
 THIS HAPPENS!"
 435 PRINT AT 20,5; INK 6; PAPER
 2;"PRESS ANY KEY TO PLAY"
 440 IF INKEY\$="" THEN GO TO 440
 450 RETURN
 1000 IF SC>=3000 THEN GO TO 1250
 1010 PAPER 1: BORDER 2; INK 4: C
 1020 FOR I=14 TO 21: PRINT AT F,
 0;
 ";: NEXT F
 1030 FOR F=8 TO 13: PRINT AT F,1
 5; INK 6; ";: NEXT F
 1040 PRINT AT 8,13; PAPER 6; INK
 0;"R.I.P."
 1050 PRINT AT 15,1; PAPER 4; INK
 0;"UNFORTUNATELY YOU WERE UNABLE
 TO SUPPLY EGBERT WITH A
 SUFFICIENT MOUNTAIN OF FUDG.
 EGBERTS FRUSTRATION HE HISTO
 OK YOU FOR A SALTED PEANUT AND
 INSTANTLY DEVOURRED YOU! WHAT
 A SHAME!"

1060 PRINT AT 1/2, INK 7; PAPER
 AGAIN!"
 1063 BEEP .8,7; BEEP .6,7; BEEP
 .6,7; BEEP .8,7; BEEP .6,10; BEE
 1064 BEEP .4,9; BEEP .4,7; BEEP
 .4,7; BEEP .4,6; BEEP .1,6,7
 1065 FOR I=7 TO 30 STEP 4: PRINT
 AT 21,I; PAPER 4; INK 1;"HA!".
 1070 IF INKEY\$="" THEN GO TO 10
 1080 FOR F=1 TO 22: BEEP .003,40
 F=A-USA .003,30. BEEP .003,10: LE
 1080 BORDER 0 PAPER 0; INK 4: C
 1080 PRINT AT 0,0;"***
 1080 PRINT AT 1,0;" ***
 1080 PRINT AT 2,0;" ***
 1080 PRINT AT 3,0;" ***
 1085 PRINT AT 4,0;" ***
 1085 PRINT AT 5,0;" ***
 1085 FLASH 1," ***
 PAPER 6; FLASH 1," ***
 H 1;" ***; PAPER 6; PAPER 6; FLAS
 1090 PRINT AT 6,0;" ***
 1090 PRINT AT 7,0;" ***
 1090 PRINT AT 8,0;" ***; INK 5,
 1090 INK 4;" ***; INK 2;" ***
 1090 PRINT AT 9,0;" *** ***; INK 2;" ***
 1090 PRINT AT 10,0;" *** ***; INK 2;" ***
 1090 PRINT AT 11,0;" *** ***
 1090 PRINT AT 12,0;" *** ***
 1090 PRINT AT 13,17;" *** ***
 1090 PRINT AT 14,17;" *** ***
 1090 PRINT AT 15,15;" *** ***
 1090 PRINT AT 16,15;" *** ***
 1090 IT!!!!" INK 6;"YOU N
 1090 PRINT AT 15,3; INK 6;"BUT I





DARK HORSE or LAST?

PLUS POINT

Safe power switch at rear

PLUS POINT

Cartridge ports rationalised to 1

PLUS POINT

single i/o peripheral port enables 'daisy-chaining'

PLUS POINT

new slimline keyboard and casing design

PLUS POINT

remodelled CAPS LOCK system

MINUS POINT

Extra ROM wasted with 'self-test' routine

PLUS POINT

Full compatibility with earlier Atari computers

MINUS POINT

No RGB monitor output

PLUS POINT

BASIC built-in

MINUS POINT

Atari peripherals only accepted

THE ATARI 800XL computer is the natural successor to the chunky, tough 800 which has served the company so well for so long. As the medium-range model in the all-new XL series — with the 600 (16K) and the 1450XL at either extreme — it lines up naturally against the CBM 64/Electron price bracket. Actual cost: £249.99.

What do you get for the money? More importantly, how does it compare with its immediate ancestor?

To begin with, the case has been slimmered down, and various little items have been tidied up. There is no longer any second cartridge slot; more importantly, the Atari BASIC is built-in to the machine, obviating the need for the original BASIC ROM cart. Joystick ports are reduced

from four to two, and moved from the front to the side of the machine. The power switch is now at the back, along with the remaining peripheral ports.

The keyboard has been changed in various subtle and pleasing ways. The Atari logo key remains, but is relabelled with an anonymous graphic (this key is used for shifting into and out of inverse video). More importantly, the caps/lowercase system of the old 400/800 series has been

scrapped; the new arrangement resembles the BBC arrangement — though an LED to show when caps lock is on would have been a good idea. Otherwise the touch is light, sensitive and positive, with the keys falling nicely under the hand.

The much publicised HELP key is, of course, merely an addition to the row of function keys; these, in brushed aluminium, are arranged vertically down the right hand side replacing the old

yellow plastic gobstoppers of yore. There are now four such keys, all of which can be programmed via a PEEK (53279) to achieve effects desired.

So much for externals. Internally the circuitry has been re-designed, though it still owes most of its structure to the earlier (800) chip choice and layout. Most evident change is in the size of the ROM, which is now considerably larger in order to accommodate the BASIC — though why Atari had to go and throw

STGASP?

Atari 800XL Technical Specification

Name: 800XL

Maker: Atari

Memory: 64K (37 available in free RAM)

Colours: up to 256

Sound: five octaves, four channels

Price: £249.99

PLUS POINT
Joystick ports reduced to 2, moved to side

PLUS POINT
Extra 'Help' function key

in the pretty but meaningless and totally useless 'Self-Test' facility beats me. In fact, although the machine is advertised as possessing — and in theory possesses — 64 Big K's of memory, what you get from typing PRINT FRE(0) is 37 and a half.

Generally speaking — as a dedicated 800 user — the operating system *does* have a different feel. The RESET key (actually a 'warm start', non-destructive facility) takes slightly longer to do its stuff; the SOUND statements produce slightly different effects (a different sound chip?); and the colours are more apt to bleed — not up to snuff by 800 standards. Example: a pure

white (address 14) block in the middle of a rich blue background turned out yellow-pink. Not as precise as Atari have accustomed us to expect.

Carping criticisms over, this is really an excellent machine; and for games writers, I have to say (personal opinion) it's the best. 256 colours fill the largest palette in micro-dom. In the GTIA chip modes — 9 through 15 — up to 16 can be placed on the screen in any combination. The excellent Atari Player-Missile graphics are unchanged. I could only wish they'd seized the opportunity to clean up the BASIC.

Standard

Tread carefully here. Atari BASIC is nowhere near as unfriendly as Commodore's version. With its American spelling (COLOR, etc), and its abundance of POKEs and PEEKs, and its hash-marked device numbers, it looks like what it is: standard U.S. grade two Microsoft, neither remarkably horrible nor particularly useful. Color, sorry colour, is easily accessible either through SETCOLOR parameters or (much easier) through POKEs. SOUND parameters are easier to manipulate than Commodore's or especially Acorn's (and the sound itself no whit less good in substance). But no RENUMBER? No REPEAT ... UNTIL? None of the nuances of 'structure' which have slowly been creeping into all other BASICS (with the exception of Commodore's). Circle routines are a grisly mishmash of SIN and COS(in); Fills, in BASIC, are via the cumbersome all-purpose special XIO statement

The functional and tidy rear end. Of the Atari 800XL

(from the top down, with only certain shapes being acceptable). Mind you, the screen editor is a piece of cake to use (i.e. it's unchanged), and the line interpreter whacks in with ERROR signals whenever your syntax gets everywhichway.

Existing programs for Atari computers will all run — so far as I know; though machine code programs require use of the OPTION key to load.

A particularly nice facility

'This is really an excellent machine — the best for games. I only wish they'd cleaned up the BASIC'

of the old 800 which thankfully has been retained is the use of the RESET key to get into direct mode and clear the screen without affecting the RAM. For keeping track of the state of variables during debugging this is particularly useful.

But there are some annoying things, too. Example: the 800XL runs off a new, bulkier transformer, which unfortunately has no socket — as did its predecessor — for the power supply to the dedicated cassette recorder. Nor will the original (800) transformer mate with the 800XL. Result: you now have to have a transformer for each peripheral you use (though I personally made use of a 6v battery with the cassette recorder's power jack sellotaped to the terminals — such is the hi-tech life we all lead). But the worst problem is the documentation.

It beats me, it really does, why Atari have had so much problem getting a decent manual together. Originally the 800 was sold with a dreary, maths-obsessed volume which was like O level BASIC boringly taught by an arithmetic teacher about to drop dead from terminal catatonia. Then they changed it (for the better) to Bill Carris' upbeat but slightly yukky re-

placement. The 800XL has nothing comparable to either — just a short guide in four languages and a connect-up booklet. No memory map. None of the simpler PEEKS and POKEs. No colour chart. No music register. Nothing, in short, of any real use.

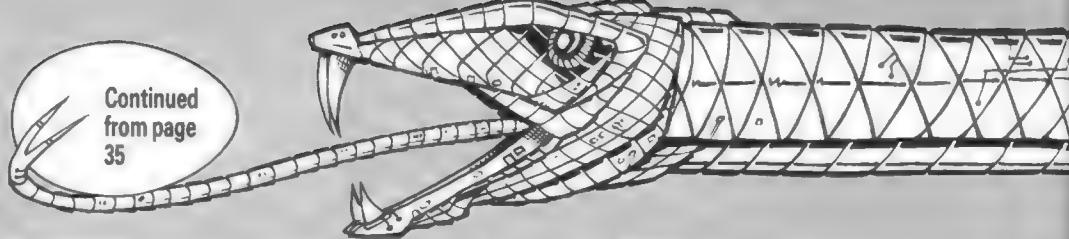
Peripherals are daisy-chained from the single output socket; this system (with 810 disc drive, cassette recorder and 1027 letter printer) worked perfectly. The i/o socket labelled 'Monitor' con-

fusingly handles, no, not RGB output (pity), but your Commodore-style TV output. There is also a mysterious parallel bus.

In conclusion: the Atari 800XL is not a vast improvement over the earlier 800; it is a slight improvement. Better styling, a better keyboard and rationalisation of the i/o ports are pluses, as is the provision of an extra function key and the built-in BASIC. Essentially it's still the same machine — but as the 800 was, and is, such an excellent micro, I'm not surprised that Atari took this decision. All in all, the integration of an outstanding design into a whole family of computers is an advance.

At £249.99 the 800XL is significantly pricier than its direct competition, the CBM 64 and the Electron. Is it sufficiently better than these to justify the extra bucks? Depends what you want. It is easier to program and has better colour than the 64. It has more memory than the Electron. I should say, myself, that the price is just over the top.

For all that, the 800XL is a superb micro based on tried and trusted technology and an indefatigable ancestor. Will it sell? It deserves to . . .



**Continued
from page
35**

```

DOLY EGBERT IS STILL AND C
UNSATISFIED
YOU TO BITS!" 1440 PRINT AT 3,20; INK 5;"EGBERT"; AT 5,
AT 4,22; INK 5;"THANKS"; AT 5,
25; INK 5;"YOU!" 1450 PRINT AT 10,23; INK 7;"0 TO
QUIT" 1460 PRINT AT 12,22; INK 7;"S TO
START" 1470 PRINT AT 20,3; INK 5;"BUT I
ON T WORTH, YUU WHILE A VER
TASTY SIDE DISH!" 1475 DRAW 0,3,2,3,-4,3,5,5,0,6,5,
4,3,5,3,7,5,2,6,5,3,9,3,5,7,1,
4,7,4,5,3,5,3,4,3,5,8,4,9,4,5,5,7
1476 DRAW 5,3,7,5,2,6,5,3,9,3,5,7,1,
7,4,5,3,5,3,4,3,5,8,4,9,4,5,5,7
1478 FOR X=1 TO 28: READ B,X,BE
P,F=15,6: NEXT F 1480 IF INKEY$="5" OR INKEY$="S"
THEN FOR I=0 TO 21: BEEP 1/75,1
2: LET S=USA 3280: NEXT F: GO TO
2 1480 IF INKEY$="0" OR INKEY$="9"
THEN GO TO 4000 1500 GO TO 1480 2000 PAPER 0: BORDER 1: CLS : FO
R F=1 TO 100: PAINT AT 3,11; FLA
SH 1, INK 6, PAPER 2, "STOP TAPE!
2010 PLOT INT (RND*255)+1, INT (R
ND*1743)+1: INK INT (RND+1)+1. NE
XT F 2020 PRINT AT 2,6; INK 5;"WELCOM
E TO THE WORLD" 2030 PRINT AT 10,11; INK 5;"OF E
GBERT!" 2050 INK 2: FOR F=1 TO 30: LET A
=INT (RND*25)+1. LET B=INT (RND*
5)+1 2060 PLOT 40,35: DRAW A,B
2070 PLOT 215,35: DRAW A,B
2080 PLOT 215,140: DRAW A,B
2090 PLOT 40,140: DRAW A,B
2095 BEEP 1/200,-5
2100 PLOT 40,35,-5: DRAW -A,-B
2105 PLOT 215,35: DRAW -A,-B
2110 PLOT 215,140: DRAW -A,-B
2120 PLOT 40,140,-5: DRAW -A,-B
2130 PLOT 40,35: DRAW A,-B
2140 PLOT 215,35: DRAW -A,B
2150 PLOT 215,140: DRAW -A,B
2160 PLOT 40,140: DRAW A,-B
2170 PLOT 40,35: DRAW A,-B
2180 PLOT 215,35: DRAW A,-B
2190 PLOT 215,140: DRAW A,-B
2195 BEEP 1/5,5. BEEP 1/5,5: BEE
P 1/5,5: BEEP 1/5,5
2196 BEEP 1/7,7: BEEP 1/7,10: BE
P 1/5,5: BEEP 1/9,10: PAUSE 50
2200 LET Z=21: FOR F=0 TO 11: PR
INT AT F,0;"": PRINT AT Z,0;""
LET Z=Z-1: BEEP 1/55,F: BEEP 1/5
2200 RETURN
4000 REM spectrum
4010 BORDER 2: INK 6: PAPER 0: C
4015 INK INT (RND*6+1)+1
:017 FOR F=1 TO 10: BEEP 1/100,/
+5 BEEP .003,.50: BEEP .003,.40:
BEEP .003,.30: BEEP .003,.20: BEE
P .003,.10
4019 NEXT F
4020 PRINT AT 2,5;"FULL THE PLUG
THEN "
4030 PRINT FLASH 1: AT 4,11;"DUM
M" 1
4040 PLOT 135,125: DRAW 32,-32
PLOT 134,124 DHMH 32,-32 PLOT
133,123, DRAW 32,-32 PLOT 131,121,1
2, DRAW 32,-32 PLOT 162,86 DRAW 8
3, DRAW 0,-8, DRAW -8,0 DRAW
4050 PLOT 16,0, DRAW 0,65 DRAW
120,0, DRAW 0,-65 PLOT 16,25,1
DRAW 190,0, PLOT 16,23 DRAW 190
2
4060 PLOT 24,8, DRAW 12,0, DRAW
3,8 DRAW -12,0, DRAW 3,-8
4070 PLOT 42,8, DRAW 12,0, DRAW
3,8 DRAW -12,0: DRAW 3,-8

```

KOSMIC KANGA



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```

3*LOAD"data"1D00
4FORI=&BOOT0&BFF: ?I=16:NEXT
5KEYOFORAZ=&OT0&FT:AX?&C00=0A%2E000:
NEXT:FORAZ=&OT0 MC53 STEP4:AX!&E00=A%1&30
00:NEXT:F.AX=0T04400:AX?&1B00=A%1&1D00:N
.:PAGE=&1B00:MOld:IVDU6!MRUNIM
6VDU21
7*FX13B,0,128
BEND

```

```

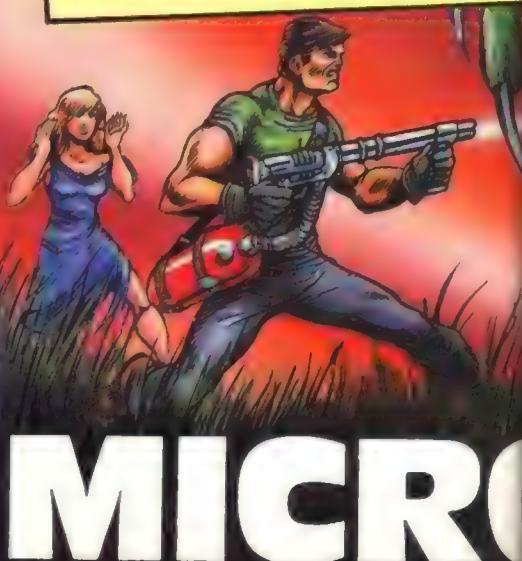
2M0DE2:DIMNF(7),hs$(7)
5!&D52=&30303030:P&D56=48: !&D58=&303
0303: ?&D5C=48
6ENVELOPE 3,1,8,2,-4,10,5,10,30,-2,0
,-1,126,0
7ENVELOPE 4,1,14,11,6,1,3,4,40,-1,0,
1,126,0
13ENVELOPE 1,1,-10,-20,-20,12,12,1
2,10,-1,-1,126,0
14ENVELOPE 2,130,9,5,-20,2,2,2,126,-
1,-10,-50,126,120
20VDU23;B202;0:0:0;19,1,2,0,0,19,7,1,
0,0,19,14,3,0;0,17,11,0,0;0,19,3,6,0;0,1
9,4,15,0;0,19,2,1,0;0,19,10,2,0;0,19,12,
7,0;0,19,15,7,0;0,19,13,4,0;0,19,6,7,0;0
,19,13,4,0;0,19,9,5,0;0
'OF0RI=OT07:N$(I)=" " "the$(I)=""
000000":NEXT
40*FX4,1
42*FX11,0
44*FX13,6
50PROCmac: ?&02=0
55PROCtitle:CLS
60BCOLO,11:MOVE16,64:DRAW16,960:DRAW1
263,960:DRAW1263,64
65BCOLO,7:MOVE0,0:DRAW0,64:PL0185,127
9,0:PL0T85,1279,64:FORI=OT03:COOL0,14:MO
VE0,I*16:DRAW1279,I*16:FORJ=01Q1400STEP6
4:MOVEJ-I*32,I*16:DRAWJ-I*32,I*16+16:NEX
T:NEXT
120BCOLO,7:MOVE0,980:DRAW1279,980:COLO
UR15:PRINT" M i c r o p e d e "
125CALLiv:COLOUR9:PRINTCHR$30;"SC0RL"
:TAB(18);"HI"TAB(14,3);:CALLhs:PRINTCHR$8:
8:
150CALL ba:CALLps:CALLdm:CALL.su:CALL ba
:CALLd1:CALLpg:FORI=90T050STEP-10:SOUND1
,4,I,5:NEXT:CALLpd1
160FORJ=1TO3000:NEXT:PROChk:GOTOSS
1000DEFFPROCmac:ob=&FFF4:z=&E00
1020FOR I=OT02 STEP 2
1030ho=z+&D9:di=z+&14B:bc=z+&219:mo=z+&
2ED:co=z+&317:fi=z+&76F:ba=z+&92
1040sk=z+&4A1:hs=z+&4BF:ad=z+&41J:rrnd=z
+&4E6:st=z+&4F7:up=z+&50F:up3=z+&525:ce=
z+&531
1050snr=z+&5B7:ps=z+&5F6:sc0=z+&617:mem=
15680:wa=z+&605:mv=z+&69C:1m=z+&6D4:m1=z
+&704
1100RESTORE8000:FORI=1100:READat:REPEAT:
P=z fa:IFJ=1[OPTI:JSRst:]
1110IFJ=2[OPTI:JSRz:]
1120IFJ=3[OPTI:JSRho:]
1130IFJ=4[OPTI:JSRrnd:]
1140IFJ=5[OPTI:JSRrd:]
1150IFJ=6[OPTI:JSRba:]
1160IFJ=7[OPTI:JSRpss:]
1170IFJ=8[OPTI:JSRup:1]
1180READa:INITI:A=0:NEXT
1200P=z+&2C8:[OPTI:JSRup:1]
1210P=z+&3D5:[OPTI:JSRsc0:1]
1220P=z+&3E7:[OPTI:JMPces:1]
1230P=z+&3E6:[OPTI:JMPces:1]
1240P=z+&49D:[OPTI:JSRoi:1]

```

```

1250P=z+&579:[OPTI:JSRaqt:1]
1420P=z+&6A3:[OPTI:JSRco:1]
1425P=z+&6AA:[OPTI:JSRmo:1]
1440P=z+&6CD:[OPTI:JSRsc0:1]
1445P=z+&6D0:[OPTI:JSRcc:1]
1470P=z+&71B:[OPTI:JSRim:1]
1470P=z+&7BA:[OPTI:JSRim:1]
15000=z+&79F:dtz=z+&BF:dm=z+&927
1600P=z+&987:[OPTI:JSRms:1]
1605d1=z+&7A6:1g=z+&9E7
1620P=z+&7C0:[OPTI:JSRd1:1:P=z+&ABC:1
OPTI:JSRd1:1]
1630si=z+&AA6:P=z+&AAB:[OPTI:JSRmi:1]
1640FORJ=&66810&681STEP25:P=z+J:[OPTI:
JSRay:1:NEX1]
1650sqz+&AD6:cs=z+&A10:P=z+&AFB:[OPTI
:JSRwwt:1:P=z+&B25:[OPTI:JSRdm:1:ay=z+&B
3F:]:z+&B4AC:cd=z+&BE7:ww=z+&BF8
1655P=z+&C02:[OPTI:JSRsu:1]
1660pqz+&C70:P=z+&A54:LUP1
1900.baf LDA0:STA70:LDAF19:JSRob:JSRb
at:JSRbc:JSRdi:LDAE1:STA70:LDAE0:STA&D30
+16:JSRba:JSR1q:RTS
2000.ag RIS
2001.pq JSRan:JSRdt:JSRbf:JSRfi:JSRcs:
JSRst:JSRmv:JSRfi:JSRsn:JSRdt:JSRft:JSRc
st:JSRwt:JSRsi
3010JSRcd:LDA&D6B:BEOpq
3020RTS
67991:NEXT:ENDPROC
7000DEFPROCtitle
7002*FX21,0
7003CAL1v
7005GOT07180
7010CLS:COLOUR14:COLOUR130:PRINI " M I
C R O P E D E ";COLOUR129:CALLiv:CALLeu:
87020:CAL1bo
7070COLOUR9:PRINT"author - Tim Miller"
7030COLOURS:VDUS:MOVE176,814:PRINT"copy
right (C)":MOVE176,776:PRINT" T.M.MILLER
1784":VDU 4:PRINT"
70356COLO,3:MOVE164,73:DRAW164,82B:DR
W1132,82B:DRAW1132,732:DRAW164,732
7040COLOUR7:PRINT" " " A leakage of"
7045PRINT" radiation has" " caused
strange"
7050COLOUR15:PRINT" mutations":CO
OUR7:PRINT" in your garden "
7060COLOUR1:PRINT" " You must guard"
your garden wall"
7070PRINT" by firing pesticide"

```



runs on
BBC 'B'
and
ELECTRON

Bugs, bugs, the nasty creeps are everywhere! Stomp them, no, wait - blast them with pesticide! Man your firing base and prepare to do battle with the type of bugs that make the computer variety look positively friendly. Put thrill-power into your micro today!

727:0

ABC:1

:1:

OPT:1

TOPT:1

/z+MB

:JSRb

1&D30

JSRest:

1:JSRC

" M I

CALLSU:

Miller"

NI"cop.

.MILLER

H2B:DRA

2:

ge of "

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ons":COL

quar d" "

B

CRIPPEDE

by TIM MILLER



```
7080COLOUR3:PRINT"           CONTROLS":;GCOL
0,3:MOVE400,310:DRAW864,310
7085COLOUR7
7090PRINT"cursor [L]    LEFT"
7100PRINT"cursor [R]    RIGHT"
7110PRINT"A      UP"
7120PRINT"Z      DOWN"
7125PRINT"SHIFT   FIRE"
7127COLOUR15:PRINT"Press SPACE to START"
T":;
7130GCOLO,11:MOVE0,0:DRAW0,1024:DRAW127
7,1024:DRAW1279,0:DRAW0,0
7135FORJ=1TO80:IFINKEY(3)=32J=99:NEXT:E
NDFPROC
7136NEXT
7140FORI=0TO180:CALLmv:IFINKEY(1)=32_I=
230:NEXT:ENDPROC
7150NEXT
7150COL10H9:PRINTCHR$121"  Points tab
1e":COLOUR9
7150PRINT"      .... 10 pts"
7200PRINT"      .... 50 pts"
7205COLOUR1:PRINT"hump":COLOUR9:PRINT"
.... 100pts"
7210PRINT"      .... 150pts"
7230?&80=160:&81=&37:CALLms
7240?&78=160:&79=&3C:CALLps
7250?&80=160:&81=&46:CALLim
7260GCOLO,3:MOVE0,670:DRAW1279,670
7300COLOUR3:PRINT"  Hi Score table":CO
LOUR9:PRINT
7310FORI=7TO0STEP-1:PRINTN+(I):TAB(B)"...
"hs$(I)":NEXT
7320COLOUR15:PRINTTAB(0,30)"Press SPACE
to START"
7400FORJ=1TO200:IFINKEY(3)=32J=2000:NEX
T:ENDPROC
7410NEXT:00107010
7500DEFPROC
7510J=0
7520FORK=0TO4:V=VAL(MID$(hs$(J),(K+1),
)) +48
7530IFK?&D52<=V GOTO7540
7534K=5:NEXT:IFJ=7 GOTO7560
7536J=J+1:GOT07520
7540IFK?&D52>V K=5
7550NEXT:IFJ=0 ENDPROC
7555J=J+1
7560CLS:COLOURS:PRINTCHR$30""Your scor
e was":CALsk
7565COLOUR9:PRINT"      You are on the"
"Hi Score table"
7570COLOUR14:PRINT"      TYPE YOUR NAME
7571#FX21,0
7572INPUT"THEN press RETURN":;&B00
7580FORI=0 TO J-1:hs$(I)=hs$(I+1):N$(I)
=N$(I+1):NEXT
7590?&80=13:N$(J)=$&B00
7600hs$(J)=""":FORK=0TO4:hs$(J)=hs$(J)+C
HR$(K?&D52):NEXT:hs$(J)=hs$(J)+"0":GOT05
5
7999ENDPROC
B000DATA &3B,&4E,&61,0
B010DATA&B4B,&B0,&D5,&11D,&624,&6E3,&70
0,0
B020DATA&3F5,&49A,&564,&573,&6A0,&6B5,&
B030DATA&42F,&72A,&747,&751,&78D,&7F1,&
7FB,&890,&8B2,&8736,&961,&96A,&C38,&C42,0
B040DATA&5AE,&809,&B10,&BA7,&B5C,0
B050DATA&9CA,&A15,&A9F,0
B060DATA&5C7,&B56,&B51,0
B070DATA&3A7,&549,&6CA,0
```



CLASSIC

GAMES OF OUR TIME

THE VERY first contact of any sort I had with "computer" was some time ago now, when a friend lent me an Intellivision system with a few random cartridges.

It was late; and outside the windows of my small rustic dwelling the wind howled fitfully. Onscreen a small determined figure stalked manfully through a labyrinth of endless branching corridors, bow in hand. All was silence save for my own increased breathing and the occasional faraway rumble of a sleeping Dragon — and, of course, the wind.

A bat appeared, flapping repulsively around my head. Maddened, I shot it. Two arrows left. Another bat appeared. I fled, precipitately — straight into the lair of a giant rat, which made for me, squeaking wickedly. Fumbling in fear, I shot that too — but not before my little man had turned red with his own gore, having taken a severe wound from the oversized and malign rodent.

The Giant Snake got me just around the next corner. Hissing like a Fury, it came at me with terrifying speed. One arrow — my last — had no effect. I fled. Too late. In my terror, I messed up my exit... and the serpent was on me.

A ferocious grunting... a convulsive struggle... and what was left of my (vicarious) mortal soul went up in a coil of steam.

Shuddering with tension, I set out with a new expedition member. Surely he could make the Cloudy Mountain, claim the two lost halves of the Crown of Kings, and declare himself The Winner?

He didn't. Nor did his one remaining pal.

I eventually got to bed at 1 a.m., having totally failed to crack *Advanced Dungeons and Dragons* on any level, even the easiest.

If this was the standard of video games, I told myself, I was going to enjoy this new diversion. Alas, it wasn't (though I came to enjoy the diversion anyway). In fact, as I soon realised — and was later to have confirmed by personal experience (as well as others' opinions) — this particular game cartridge, crafted by some anonymous Mattel keyboard slave for the Intellivision machine, was, and remains, in a class of its own.

For the uninitiated, the game places a three-man expedition

at the far side of a Middle-earth-like map — different every time — made up of mountains (both passable and impassable), forests, rivers and fortress walls. The mission of the team is quite simply to cross the landscape from left to right, reach the fabled Cloudy Mountain, enter it, and find the halves of the Lost Crown.

To do this you steer your team towards suitable mountains, taking the obstacles as they come and choosing your own route. If a mountain is enterable (i.e. crossable) it will change colour; if not, it won't, and you have to find some other way.

each contact. Blobs move very slowly indeed, and can — must — be avoided, since one touch is instant death and they cannot be shot. Rats can be offed with one arrow — but snakes, demons and dragons take two (winged dragons, which appear only in the last mountain, take three). They also move extremely fast and will chase you. Ever tried shooting while running? Can't be done. You must flee, find suitable terrain (long straight corridors are

But when you finally do cross all the mountain barriers and reunite the two halves of the Crown... then there's an immense feeling of satisfaction, considerably enhanced by a vast, reverberating chime of solemn celebration which almost outdoes the famous long-distance chord at the end

ADVANCED DUNGEONS AND DRAGONS

No 2

MATTEL

Once inside the mountain the screen changes with nerve-stiffening 'whoosh'. You are inside the tunnel system, armed with three (count 'em) arrows and your wits. The adventurer stays screen centre, while the labyrinth scrolls omnidirectionally. As he advances, the tunnels light up and stay lit (so you can tell where you've been before). Your object is to find one of the tools (axe, boat, key) which you will need to complete the journey; you can find more arrows in a quiver. You will also need to find the way out (a ladder).

Preventing you from carrying out these reasonable tasks are bats, spiders, giant rats, giant snakes, blobs, demons and dragons. They are all extremely nasty.

Bats flap and make you panic but can otherwise cause you little harm. Shoot these only when you have a generous surplus of arrows. Spiders crawl slowly and are easily avoided, though if they touch you they will claim an arrow for

ideal), plant your feet, aim carefully, and let the beastie have it as it charges. Keep your nerve and don't be ashamed to run for it.

Additional touches emerge as you get into the game. Monsters will wake and make some noise or other if they are onscreen (whether visible or not), thus allowing you to deduce where they must be lurking. Monsters will pursue you for a surprisingly long way, necessitating absolute sureness of touch with the disc, since these corridors twist and turn a lot; a hangup when some foul creature is closing fast, bellowing, is certain death.

And, on the more difficult levels of play (there are four), even when you run for it the things run faster than you. On 'Hero' level Dragons and Demons and Snakes, in particular, attack with such devastating speed that it becomes absolutely essential to have a good sense on where they are before advancing. Then shoot into the dark.

of the Beatles' *A Day In The Life*.

Advanced Dungeons and Dragons is an eerie, astonishing game, a piece of programming wizardry and an absolutely superb example of overall game design (not at all the same thing). In the heyday of Intellivision's fortunes in the US (say, a year ago) it was rarely out of the ROM charts; over here, its virtues are known only to Intellivision owners (I remain one of these, for the sake of this game alone).

Unfortunately this situation is not now likely to change. More's the pity. The system has been overtaken by events and by technology — and fashion — but it remains a very good video game system indeed; not so much on account of the hardware (which, the disc apart, is excellent), but for the remarkably high standard of the software. And of the latter, few I think will argue if I claim premier all-time place for the Jewel in Mattel's Crown.

TONY TYLER



To blazes with the socialist aspirations of Ordinary Working People! Be a foetid capitalist! Play the market! Survive a general Election! Even an Argentinian war! Exploit your workforce, keep your prices high and indulge your taste for Coronas! Be a fatcat! Rip off everybody! (Etc.)

GOAD UP WITH COOT!



By J & D
Winchester

for SINCLAIR ZX81

```

85 PRINT AT 3,2;"ECONOMIC FORE
CAST IS";C$(M#6+1 TO M#6+6);";"
86 PRINT AT 6,3;"CHAN PROFITS"
87 LET C=0
88 PRINT AT 7,0;""

```

```

100 PRINT AT 8,3;"1..URGESE",TAB
101 TAB 25;D;""
120 PRINT AT 9,3;"2..NO EMPLOYEE
D";TAB 25;D;""
125 PRINT AT 10,3;"3..COST (RAU
MAT)";TAB 25;F;""
130 PRINT AT 11,3;"4.. R.N.D";
TAB 25;RND;
135 PRINT AT 12,3;"ADVERTISING
PER ITEM";TAB 25;AD;""
140 IF CAR>0 THEN PRINT AT 13,3
;"NO OF LORRIES";TAB 25;CAR
150 PRINT AT 14,3;""
151 PRINT AT 15,3;"PR 55"
152 PRINT AT 16,3;""
153 PRINT AT 17,3;""
154 PRINT HI 17,0;""

```

```

170 INPUT A
180 IF A>5 OR A<5 OR INT (A/10) <
A-1 THEN GOTO 170
190 IF A=6 THEN GOSUB 400
200 GOSUB A*200/100
205 PRINT AT A+7,25;""
206 GOTO 110
210 PRINT AT 18,3;"WAGES (£3,50
-11,000)"
215 LET B1=B
220 INPUT B
225 IF B<3500 OR B>11000 THEN G
230 GOSUB 3
235 RETURN
240 PRINT HI 18,3;"NO. EMPLOYEE
15-100"
241 LET D1=D
245 INPUT D
250 IF D<0 OR D>150 THEN GOTO 2

```

```

255 GOSUB 3
256 RETURN
260 PRINT AT 18,3;"RAU MAT COST
PER ITEM(30-70)"
263 INPUT F
264 IF F<30 OR F>70 THEN GOTO 2
265 GOSUB 3
270 RETURN
280 PRINT AT 18,3;"R.N.D (NO L
MITI)"
285 INPUT RND
290 GOSUB 3
295 RETURN
300 PRINT AT 18,3;"AD PER ITEM
1-15)"
305 INPUT AD
306 IF AD<1 OR AD>15 THEN GOTO
300
307 GOSUB 3
308 RETURN
310 RETURN
400 LET Q=INT (RND*20)
401 LET QU=0
402 IF Q<17 THEN GOTO 410
405 LET DW=RND*INT (RND*30/2)
410 LET MI=300
415 IF C/100000<=CAR+1 THEN GOT
431
420 GOSUB 3000
425 PRINT AT 10,1;"DO YOU WANT
TO SPEND 30000 ON"
426 PRINT AT 11,1;"H LORRY Y/N"

```

```

427 INPUT R$%
428 IF R$%>10000 THEN GOTO 431
429 LET CAR=CAR+1
430 LET C=C-30000
433 GOSUB 3000

```



```

434 PRINT AT 1,3;"THE YEAR PASS
ES",";"
435 IF D>D1 THEN GOSUB 450
436 IF B>B1 THEN GOSUB 460
437 IF F>60-INT (RND*15+5) THEN
GOSUB 470
438 IF INT (RND*(15-CAR)) = 14 THE
N GOSUB 480
440 GOTO 490
450 PRINT TAB 1;"YOU LAYED OFF
D1-D;" WORKERS"
451 PRINT TAB 1;"AND PAYED ";(C
-1)*10000;" REDUNDANCY"
452 LET MI=MI+((D1-D)*10000)
454 RETURN
460 PRINT TAB 1;"YOU CUT WAGES
OF ";B1-B;" AND"
461 PRINT TAB 1;"LOST ";50*B1-E
IN STRIKE DAYS"
462 LET MI=MI+50*B1-B
465 RETURN
470 PRINT TAB 1;"YOUR LDN COST
OF ";F;" POUNDS"
472 PRINT TAB 1;"MEANT BAD QUAL
ITY GOODS AND"
473 PRINT TAB 1;"YOU WERE FORCE
D TO SPEND AN "
474 PRINT TAB 1;"EXTRA ";(60-F)
475 LET MI=MI+((60-F)*1041)
476 RETURN
480 PRINT TAB 1;"YOU SPENT ";CA
-1250;" ON LORRY",TAB 3;"REPAIR
481 LET MI=MI+CAR*1250
483 RETURN
495 PRINT AT 20,1;"TOTAL MISCELLANEOUS"
500 INPUT I$
501 GOTO 8000
502 GOSUB 3000
510 PRINT AT 1,3;N$;"***S RESULT"
520 PRINT AT 2,0;""
530 PRINT AT 3,3;"TAXES",TAX
533 PRINT AT 4,3;"WAGES",D+B
540 PRINT AT 5,3;"RAU MAT",D*10
+F
550 PRINT AT 6,3;"TRANSPORT",((1
-CAR)*3000)
560 PRINT AT 7,3;"MISC",MI
563 PRINT AT 8,3;"R.H.D",RND
570 PRINT AT 9,15;";"
575 LET TOT=D*B+D*100+F+TAX+((1
-CAR)*3000)+MI+RND
580 PRINT AT 10,3;"TOTAL",TOT
590 PRINT AT 11,0;""
595 LET IT=(M/2+1.5)*((D*100)-
100*(17-AD)))
600 PRINT AT 12,3;"ITEMS SOLD",
D*100-(15-AD)
605 PRINT AT 13,3;"R.N.D PROFIT
";QU
610 PRINT AT 14,3;"GROSS PROFIT
";IT+F+QU
611 PRINT AT 15,3;""
615 PRINT AT 16,3;"NET PROFIT",
(IT+F+QU)-TOT
617 LET C=C+((IT+F+QU)-TOT)
620 INPUT I$
625 GOSUB 3000

```

LOAD UP WITH LOOT continued

```

626 PRINT HI 1.1;N$;" ""S NET PR
OFITS"
627 PRINT AT 20,1$" .....
630 LET O=((IT+F+GW)-TOT)/75000
631 IF O>C THEN LET O=O+B
635 IF O<C THEN LET O=B
636 IF O>38 THEN LET O=38
639 LET O=INT O
640 LET H$(S*2+1 TO S*2+2)=STR$ O
650 FOR L=3 TO S*2+1 STEP 2
650 LET A=L+2
670 LET C=L+1
680 LET BB=VAL H$(L TO L+1)
690 LET DD=VAL H$(L-2 TO L-1)
700 LET X=CC-AA
710 LET Y=BB-BB
720 LET MM=RGS X
730 IF ABS Y/M THEN LET M=ABS Y
740 FOR N=M-1 TO 0 STEP -1
750 PLOT AA+N*X/M, BB+N*Y/M
760 NEXT N
770 NEXT L
780 INPUT I$
785 IF I$=20 THEN GOTO 4000
790 GOTO 75
2999 STOP
3010 PRINT HT 0,0;" " AT 21,0;" "
3020 FOR L=1 TO 20
3030 PRINT AT L,0;" "
3040 NEXT L
3050 RETURN
4000 GOSUB 3000
4010 PRINT AT 3,3;N$;" ""S FINAL
RESULTS"
4020 PRINT AT 5,3;"UHSH PROFITS"
.C
4021 LET P$="LABOURER"
4023 IF C>100000 THEN LET P$="PL
ANT MANAGER"
4030 IF C<10000 THEN PRINT AT 10
.C; NMNMNMNM
4034 IF C>1000000 THEN LET P$="D
IRECTOR"
4036 IF C>10000000 THEN LET P$="P
RESIDENT"
4038 IF C>100000000 THEN LET P$=
"TYCOON"
4040 PRINT AT 10,3;N$;" YOU'RE NO
.A" TAB 3;P$
4041 STOP
4000 GOSUB 3000
4010 FOR P=1 TO 10
4020 PRINT AT 10,3;"SPECIAL ANNO
UCEMENTS"
4030 PRINT AT 10,3;"SPECIAL ANNO
UCEMENTS"
4040 PRINT AT 10,3;"SPECIAL ANNO
UCEMENTS"
4050 IF Z=.21 OR RND<.1 THEN GOT
4060 2000
4055 IF RND>.500000 AND RND>.2 TH
EN GOTO 2200
4056 IF S/S=INT (S/5) THEN GOTO
40100
4099 GOTO 500
5100 ?ECDU = JGG
5102 PRINT AT 3,3;"THE GENERAL E
LECTIONS ARE TAB 3;"TOMORROW, A
YOUR COMPANY TAB 3;"EMPLOYS
A MAJORITY OF THE TAB 3;"TOWNS
POPULATION YOU CAN IN" TAB 3;"E
FFECT DECIDE THE OUTCOME"
5104 PRINT TAB 3;"CURRENT FIGURE
5105 PRINT TAB 5;"UNEMPLOYMENT "
:INT (RND*2000000)+2000000
5107 PRINT TAB 5;"INFLATION ";IN
T (RND*10)+5
5109 PRINT TAB 3;"CURRENT GOV
":X$-
5110 PRINT TAB 3;"VOTE 1=ECO .2=L
.3=LIB+SDP",TAB 8;"4=CON"
5115 INPUT Z$
5117 IF Z$=="2" THEN LET X$="LAB
OR"
5119 IF Z$=="4" THEN LET X$="CONS
ERVATIVE"
5121 IF Z$=="3" THEN LET X$="LIBE
RAL (SDP)"
5141 IF Z$=="1" THEN LET X$="ECO
LOGY"
5142 IF Z$<>"1" AND Z$>"2" AND
Z$<>"3" AND Z$>"4" THEN GOTO 81
5145 LET R=RND*VAL Z$
5150 IF R>1 THEN LET TAX=100000
5153 IF R>3.3 THEN GOTO 8057
5155 GOSUB 3000
5160 PRINT AT 3,1;"UNION POWER H
AS BEEN TOTALLY",TAB 1;"CUT.",TA
B 3;"THERE HAS BEEN A REVOLUTION
",TAB 1;"AND YOU WERE THE FIRST
",TAB 1;"AGAINST THE WALL"
5199 STOP
5200 GOSUB 3000
5201 IF B=7000 THEN GOTO 8051
5210 PRINT AT 1,1;"YOUR UNION IS
NOW VOTING",TAB 1;"OVER INDUSTRI
AL ACTION AFTER",TAB 1;"YOUR PA
TALKS FAILED"
5215 FOR F=0 TO 10
5220 NEXT F
5225 LET INC=INT ((11000-B)/200)
5230 PRINT "",TAB 1;"THE VOTE
WENT BADLY",TAB 1;"(THEY'RE ON
STRIKE)",TAB 1;"ARE YOU WILLING
TO GIVE A ",INC,TAB 1;"0/0 PAY
RISE";AT 18,14;"(Y/N)"
5240 INPUT A$
5241 IF A$=="1" THEN LET C=C-(IC
*100)+INC
5242 LET B=B+(B*(INC/100))
5243 IF A$=="1" THEN GOTO 8051
5250 IF A$!="1" THEN GOTO 9060
5251 PRINT AT 20,1;"PLEASE ENTER
A OR B"
5252 GOTO 9040
5260 LET ARK=RND
5280 GOTO (C120 FIND ARK<.33)+(90
00 AND ARK>=.33)+(9081 AND ARK>=.
33 AND ARK<=.65)
5100 GOSUB 3000
5101 LET A=RND
5102 LET A$="BARDSY"
5103 IF ARK<.33 THEN LET A$="SKONE
R"
5104 IF A>.65 THEN LET A$="UMRIS
TMAS"
5105 PRINT AT 3,2;"THE ARGENTINE
S HAVE JUST ",TAB 1;"INVADED ";
A$;" ISLAND",TAB 1;"CLAIMING SOU
RIETY"
5110 PRINT AT 3,2;"NATIONAL ATTE
NTION HAS BEEN TAB 1;"DIVERTED
AND YOUR UNION BOSS",TAB 1;"HAS
JUST FLED TO CHINA"
5111 PRINT AT 20,1;"(PRESS ANY K
EY TO CONTINUE)"
5112 IF INKEY$="" THEN GOTO 9112
5120 GOTO 8051
5130 GOSUB 3000
5140 PRINT AT 3,2;"OH DEAR PICKE
TS ATTACKED YOUR TAB 1;"FACTORY
, AND BURNT IT DOWN",TAB 1;"THE I
NSURANCE COMPANY CLAIM ",TAB 1;"IT
WAS AN ACT OF GOD"
5145 LET R=INT (RND*10000000)
5150 PRINT TAB 1;"YOU HAVE TAKEN
THEM TO COURT",TAB 1;"YOU WON T
HE CASE AND GOT ",TAB 1;"£ 75000
BUT DUE TO AN ERROR ",TAB 1;"YOU
PAYED ";A;" ON THE CASE"
5160 INPUT U$
5160 PRINT AT 15,1;"YOU DO NOT H
AVE THE CASH",TAB 1;"PROFITS TO
PAY THE FEES",TAB 1;"YOU ARE BU
ST AFTER ";S;" YEARS"
5161 STOP
5200 GOSUB 3000
5210 PRINT AT 8,1;"THE UNION AG
REED TO MORE",TAB 1;"TALKS AND AN
AGREEMENT OF ",TAB 1;" 6.2 0/0",
TAB 1;"WAS REACHED"
5211 LET C=C*.1.062
5230 INPUT A$
5240 GOTO 8051
5250 GOSUB 3000
5270 PRINT TAB 1;"AS YOU ONLY HA
VE £";C,TAB 1;"YOU ARE BUST AS Y
OUR BANK",TAB 1;"MANAGER REFUSES
TO LEND TO ",TAB 1;"A ""BUNCH O
F MURDERERS""",TAB 1;"YOU ARE BU
ST AFTER ";S;" YEARS"
5275 STOP

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```

3 REM *****MAIN BODY PROGRAM*****
10 GOSUB 8000
15 DIM T$(25):DIM F$(25):DIM Y$(1)
17 DIM LONG(2):DIM LAT(2):DIM COURSE
(4):MOVE=1:SEARCH=0:TONE=150
20 GOSUB 9000
100 EST=INT(RND(0)*50)+150:RANGE=INT(RND(0)*50)+150
105 GOSUB 1000
106 GOSUB 1055:GOSUB 5050:GOSUB 1095
110 GOSUB 5000
120 IF EST<RANGE THEN GOSUB 5300:GOSUB 5210:FRITZ=FRITZ+1:GOSUB 5340:GOSUB 536
0:GOTO 106
130 IF EST>RANGE THEN GOSUB 5090:GOSUB 5500:GOSUB 5210:GOSUB 5360:GOTD 106
140 GOSUB 5090:GOSUB 5300:GOSUB 11000:GOSUB 5340:GOSUB 5500:GOSUB 5210:GOSUB 5360
160 GOTO 106
450 END
999 REM ***SCREEN 2 COMBAT*****
1000 GRAPHICS 7:POKE 752,1:SOUND 3,250,
2,1
1005 SHIF=B0:HORIZ=50:FRITZ=0
1010 POKE 708,12:POKE 709,2:POKE 710,0
1020 COLOR 1:FLDT 157,50:DRAWT 0,51:DR
AWT 0,0:POSITION 0,50:POKE 765,1:X10 18
,.06,0,0,"SI"
1030 COLOR 3:FLDT SHIP,HORIZ
1040 PLOT 159,75:DRAWT 159,51:DRAWT 0
,51:POSITION 0,95:POKE 765,3:X10 18,.06,0
,0,"SI"
1050 ? "IF "" ENEMY IN SIGHT!":FOR DE=
1 TO 250:NEXT DE:RETURN
1055 POKE 709,0,I? " ESTIMATE RANGE"
1060 ? "(IN 000 S of yards)"
1070 INPUT GUESS:BASE=50
1080 ? "":IF GUESS>200 THEN 7 " RANGE T
DO GREAT FOR YOUR GUN!":GOTO 1070
1090 ? " RANGE ESTIMATED AT ";GUESS;"00
YARDS":FOR DE=1 TO 250:NEXT DE:RETURN
1095 IF FRITZ=0 THEN PRINT "ENEMY IS FI
RING!":FOR DE=1 TO 350:NEXT DE
1110 1:IF STRIG=0 THEN RETURN
1120 1:GOTO 1110
4999 REM *****OPENING FIRE*****
5000 ? "":POKE 708,254:POKE 709,254:POK
E 710,254:REM *GUNFLASH*
5010 FOR DE=1 TO 20:NEXT DE:POKE 708,12
:POKE 709,2:POKE 710,10:REM **RESTORE CO
LOURS**
5020 FOR VOL=15 TO 0 STEP -1:SOUND 0,50
,0,VOL:SOUND 1,47,0,VOL:SOUND 2,67,0,VOL
5030 FOR DE=1 TO 25:NEXT DE:NEXT VOL
5040 FOR DE=1 TO 500:NEXT DE:RETURN
5050 REM*****ENEMY FIRES*****
5060 ? "":POKE 708,254:FOR DE=1 TO 15:
NEXT DE:POKE 708,12:POKE 709,254:COLOR

```

PROGRAM LISTED

If you have a computer with a printer, you can print out the listing of this program. It's a good idea to do this before you start playing, so that you can refer back to it if you get stuck or need help.

```

2:PLOT SHIP,HORIZ
5070 FOR DE=1 TO 20:NEXT DE:PLOT 709,2
1:COLOR 3:PLOT SHIP,HORIZ
5080 RETURN
5085 REM*****SHELL SPLASHES RISE*****
5090 SPLASH=INT(RND(0)*65)+5:SPROUT=INT(
RD(0)*165)+85:SPRAY=SPLASH
5100 FOKE 709,14:FOR COLUMN=1 TO 14
5110 ? "#":COLOR 2:FLDT SPROUT,BASE+10
5120 FOR DE=1 TO 5:BASE=1:NEXT COLUMN
5130 PLOT SPLASH,BASE+3:DRAWT SPLASH,
BASE-22
5140 PLOT SPLASH +4,BASE+34:DRAWT SPLA
SH+4,BASE-22:FLDT SPLASH+3,BASE+35:DRAWT
O SPLASH+3,BASE-25
5150 PLOT SPLASH+1,BASE+35:DRAWT SPLAS
H+1,BASE-25
5160 FLDT SPLASH+2,BASE+35:DRAWT SPLAS
H+7,BASE-29
5161 RETURN
5199 REM *****ENEMY SALVO*****
5200 MARK=0
5210 IF EST<RANGE-7 THEN EST=EST+10:RET
URN
5220 IF EST>RANGE+7 THEN EST=EST-10:RET
URN
5230 IF EST<RANGE+7 AND EST>RANGE THEN
EST=EST-1:RETURN
5240 IF EST>RANGE-7 AND EST>RANGE THEN
EST=EST+1:RETURN
5250 IF EST>RANGE THEN MARK=MARK+1:GOS
UB 6000:RETURN
5299 REM *****INCOMING SHELLS SFX*****
5300 FOR PITCH=30 TO 55 STEP 1:SOUND 0,
PITCH,B,1:SOUND 1,PITCH=7,10,1:SOUND 2
,PITCH=6,4,14
5310 FOR DE=1 TO 4:NEXT DE:NEXT PITCH
5320 SOUND 0,0,0,SOUND 1,0,0,0,SOUND
2,0,0,0:RETURN
5330 REM*****EXPLOSION*****
5340 FOR VOL=15 TO 1 STEP -1:SOUND 0,50
,0,VOL:SOUND 2,53,0,VOL:FOR DE=1 TO 10 10
NEXT DE
5350 NEXT VOL:SOUND 0,0,0,0:SOUND 1,0,0
,0:SOUND 2,0,0,0:RETURN
5359 REM *****REPORT SHOOT*****
5360 FOKE 709,0
5362 IF GUESS RANGE THEN ? "IF ""RANGE =
GUESS;"OU TOO SHORT!":RETURN
5365 IF GUESS RANGE THEN ? "IF ""RANGE =
GUESS;"OU GREAT!":RETURN
5370 IF GUESS RANGE THEN ? "IF ""RANGE =
GUESS;"OU HAD IT!":RETURN
5379 REM*****ENEMY WEAVES*****
5380 CHASE=INT(RND(0)*2)+1:FOR DE=1 TO
500:NEXT DE
5390 IF CHASE=2 THEN RANGE=RANGE+1
5400 IF CHASE=3 THEN RANGE=RANGE-1
5410 RETURN
5499 REM ***ERODE SPLASHES*****
5500 FOR DE=1 TO 60:NEXT DE
5505 FOR COLUMN=1 TO 6
5510 COLOR 1:PLOT SPROUT,BASE+9:DRAWT 5
:FOU+1,PAPE+9:FDI+1 TO 9:NEXT DE:BA
=BASE+1:NEXT COLUMN
5520 FOR COLUMN=1 TO 10
5530 COLOR 3:PLOT SPROUT,BASE+9:DRAWT 5
:FOU+1,PAPE+9:FDI+1 TO 9:NEXT DE:BA
=BASE+1:NEXT COLUMN
5540 COLOR 1:PLOT SPLASH,BASE-45:DRAWT
SPRAY+4,BASE-45
5550 BASE-BASE+1:FOR DE=1 TO 9:NEXT DE:BA
=BASE+1:NEXT COLUMN
5570 COLOR 2:FLDT SPRAY,BASE-70:FLOT SP
RAY+4,BASE-66
5580 FLDT SPRAY+2,BASE 67:FLDT SPRAY+3,
BASE-58:FLDT SPRAY,BASE 57:FLDT SPRAY+3,
BASE-38
5585 PLOT SPRAY,BASE-50:FLDT SPRAY+2,BA
SE-53:FLDT SPRAY+4,BASE 54
5587 FLDT SPRAY+2,BASE-45:FLDT SPRAY+4,
BASE-43:FLDT SPRAY,BASE-39
5590 FOR COLUMN=10 TO 20
5600 COLOR 1:PLOT SPLASH,BASE-45:DRAWT
SPRAY+4,BASE-45
5610 BASE=DE-1 TO 5:NEXT DE:BASE=BASE+1
5620 NEXT COLUMN
5630 BASE=20:FOR ERASE=1 TO 21
5640 COLOR 1:PLOT SPLASH,BASE-43:DRAWT
SPRAY+4,BASE-43
5650 COLOR 3:PLOT SPLASH,BASE+1:DRAWT
SPRAY+4,BASE+1
5660 BASE=BASE+1
5680 NEXT ERASE:FOKE 709,2:RETURN
5999 REM *****HIT RESUL*****6000 FOKE 709,2
6110 IF MARK>1 THEN READ P$:?"":IF YOU
HAVE BEEN ";P$"
6020 IF HIT>1 THEN READ T$:?"":THE
ENEMY HAS BEEN ";T$"
6030 IF T$="SUNK" THEN GOTO 12000
6040 IF P$="SUNK" THEN GOTO 15000
6050 DATA HII,HIT,DAMAGED,SLIGHTLY DAM
AGED,BADLY DAMAGED,SET ON FIRE,SEVERELY D
AMAGED
6060 DATA SUNK!,SUNK!
6070 FOR DE=1 TO 500:NEXT DE:T$="":RETURN
N /VVV REM *****TITLE SCREEN*****
6000 GRAPHICS 19:FOKE 712,1,1:POKE 708,
0:POKE 710,14
6010 POSITION 7,21?#61:HUNT-
6020 POSITION 7,41?#61:HIE-
6030 POSITION 7,61?#61:RAIDER-
6040 FOR DE=1 TO 400:NEXT DE

```

HUNT

**FOR ANY
ATARI
WITH
JOYSTICK**

```

B050 POSITION 1,10!7*6!"PRESS START TO
FLAY"
B060 IF PEEK(55279)=6 THEN RETURN
B070 GOTO B060
B080 REM *****HIDE AND SEEK*****+
9100 GRAPHICS 3:PONE 752,1:POKE 712,134
:POKE 712,134
9110 POKE 708,0;REM ENEMY SHIP COLOUR
9120 POKE 709,14;REM YOUR SHIP COLOUR
9140 LONG(1)=INT(RND(0)+39);LAT(1)=INT(
RND(0)+19);LONG(2)=INT(RND(0)+39);LAT(2)=
INT(RND(0)+19)
9145 IF MOVE=0 OR MOVE=5 THEN HIDE=1:MO
VE=0:SEARCH="SEARCH+1":??"CATALINA SIGHTS E
NEMY":GOTO 9149
9146 HIDE=3
9149 IF SEARCH=6 THEN GOSUB 20000:CLR:R
UN
9150 COLOR HIDE:PLOT LONG(1),LAT(1):COL
OR 2:PLOT LONG(2),LAT(2)
9160 ?"COURSE?(N,NE,E,SW,SE,W,NW or N
DNE)"
9170 INPUT COURSE#
9190 IF COURSE="N" THEN GOSUB 9290:LAT
(2)=LAT(1)-1:GOTO 9310
9200 IF COURSE="NE" THEN GOSUB 9290:LA
T(2)=LAT(2)-1:LONG(2)=LONG(2)+1:GOTO 93
10
9210 IF COURSE="E" THEN GOSUB 9290:LON
G(2)=LONG(2)+1:GOTO 9310
9220 IF COURSE="SE" THEN GOSUB 9290:LO
NG(2)=LONG(2)+1:LAT(2)=LAT(2)+1:GOTO 93
10
9230 IF COURSE="S" THEN GOSUB 9290:LAT
(2)=LAT(2)+1:GOTO 9310
9240 IF COURSE="SW" THEN GOSUB 9290:LA
T(2)=LAT(2)+1:LONG(2)=LONG(2)-1:GOTO 93
10
9250 IF COURSE="W" THEN GOSUB 9290:LON
G(2)=LONG(2)-1:GOTO 9310
9260 IF COURSE="NW" THEN GOSUB 9290:LO
NG(2)=LONG(2)-1:LAT(2)=LAT(2)-1:GOTO 93
10
9270 IF COURSE=="NONE" THEN GOTO 9310
9280 GOTO 9170
9290 COLOR 3:PLOT LONG(1),LAT(1):PLOT L
ONG(2),LAT(2):FOR DE=1 TO 200:NEXT DE:?
?
9300 SOUND 0,TONE,10,4:FOR DE=1 TO 100:
NEXT DE:SOUND 0,0,0,0:TONE=TONE-5:RETURN
9310 HUN=INT(RND(0)+9)+1
9320 IF LONG(1)=39 THEN LONG(1)=38
9330 IF LONG(1)=0 THEN LONG(1)=1
9340 IF LAT(1)=19 THEN LAT(1)=18
9350 IF LAT(1)=0 THEN LAT(1)=1
9355 IF LONG(2)<0 OR LONG(2)>39 OR LAT(
2)<0 OR LAT(2)>19 THEN ??"*";"ILLEGAL MO
V
E":GOTO 9170
9360 IF HUN=2 THEN LAT(1)=LAT(1)+1
9370 IF HUN=3 THEN LAT(1)=LAT(1)-1
9380 IF HUN=4 THEN LONG(1)=LONG(1)+1
9390 IF HUN=5 THEN LONG(1)=LONG(1)-1
9400 IF HUN=6 THEN LONG(1)=LONG(1)-1:LA
T(1)=LAT(1)-1
9410 IF HUN=7 THEN LONG(1)=LONG(1)-1:LA
T(1)=LAT(1)+1
9420 IF HUN=8 THEN LONG(1)=LONG(1)+1:LA
T(1)=LAT(1)+1
9430 IF HUN=9 THEN LONG(1)=LONG(1):LA
T(1)=LAT(1)+1
9440 IF LONG(1)>LONG(2)-1 AND LONG(1)<
LONG(2)+1 THEN GOTO 9450
9445 GOTO 9460
9450 IF LAT(1)>LAT(2)-1 AND LAT(1)<-LA
T(2)+1 THEN GOTO 9500
9460 MOVE=MOVE+1:GOTO 9145
9500 COLOR 1:PLOT LONG(1),LAT(1):COLOR
2:PLOT LONG(2),LAT(2)??"CONTACT":FD
R DE=1 TO 500:NEXT DE:RETURN
10999 REM*****CLUTTERED*****+
11000 POKE 708,0:POKE 709,0:POKE 710,0?
?"*":FOR DE=1 TO 10:NEXT DE:POKE 708,254
:POKE 709,254
11010 FOR DE=1 TO 10:NEXT DE:POKE 708,12
:POKE 709,14:POKE 710,10
11020 RETURN
11999 REM ***ENEMY SLOWING UP*****+
12000 COLOR 1:PLOT SHIP,HORIZ
12010 POKE 709,254:COLOR 2:PLOT SHIP,HOR
IZ
12020 FOR DE=1 TO 200:NEXT DE
12025 FOR FLAME=1 TO 3
12030 HORIZ=HORIZ-1
12040 PLOT SHIP,HORIZ
12050 FOR DE=1 TO 100:NEXT DE:NEXT FLAME
12055 COLOR 1:PLOT SHIP,HORIZ+3:FOR DE=1
TO 200:NEXT DE
12057 PLOT SHIP+1,HORIZ+3
12058 PLOT SHIP+1,HORIZ+3
12060 PLOT SHIP,HORIZ+2:FOR DE=1 TO 500
EXT DE
12070 PLOT SHIP,HORIZ+1:FOR DE=1 TO 500:NEX
T DE
12080 PLOT SHIP,HORIZ:FOR DE=1 TO 50:NEX
T DE
12085 FOR SMOKE=1 TO 10
12090 COLOR 3:PLOT SHIP,HORIZ-3
12100 FOR DE=1 TO 25:NEXT DE
12110 COLOR 1:PLOT SHIP,HORIZ-3
12120 HORIZ=HORIZ-1:NEXT SMOKE
12130 POKE 709,2
12140 SOUND 1,250,0,1:_SOUND2,249,0,1
12150 FOR DE=1 TO 350:NEXT DE
12160 SOUND 1,0,0,0,_SOUND 2,0,0,0:SOUND
3,0,0,0
12170 ??"*";"THE ENEMY HAS BLOWN UP!"
12180 ?"YOU HAVE SUCCEEDED IN PRESERVING
THE SEAS WAYS OF THE EMPIRE"
12190 FOR DE=1 TO 400:NEXT DE
12200 ??"*";"JOLLY WELL DONE!"
12210 GOSUB 20020:CLR:RUN
14999 REM*****SINKING*****+
15000 GRAPHICS 19:POKE 708,0:POKE 709,15
:POKE 710,152:POKE 752,1
15010 SOUND 3,20,0,4
15020 FOR DE=1 TO 450:NEXT DE
15030 HORIZ=0:VERT=23
15040 COLOR 2:FOR LOOP=1 TO 12
15050 PLOT HORIZ,VERT:DRAWTO HORIZ+39,VE
RT:FOR DE=1 TO 75:NEXT DE:VERT=VERT-1
15060 PLOT HORIZ+39,VERT:DRAWTO HORIZ,VE
RT
15070 VERT=VERT-1:FOR DE=1 TO 40:NEXT DE
15075 NEXT LOOP:LOOP:LOOP 0,0,0,0
15080 GRAPHICS 0:PONE 752,14:POKE 710,152
:POKE 712,152:POKE 709,14
15090 FOR DE=1 TO 200:NEXT DE:??"*"??"*?
?"*":YOUR SHIP WAS REPORTED LOST TODAY."
15100 ??"*";"AFTER PLowing UP AND SINKING"
??"*";"AS A RESULT OF GUNFIRE"
15110 FOR DE=1 TO 500:NEXT DE
15120 ??"*";"REQUIRES REPAIR IN CASE"
15130 GOSUB 20030:CLR:RUN
15140 END
19999 REM ****OUT OF FUEL*****+
20000 ??"*";"YOU ARE RUNNING OUT OF FUEL"
??"*";"AND MUST RETURN TO BASE"
20010 FOR DE=1 TO 500:NEXT DE??"*";"BAD
LUCK"
20020 FOR DE=1 TO 450:NEXT DE??"*";"ESPE
CIALLY ABOUT THE COURT MARTIAL"
20030 FOR DE=1 TO 500:NEXT DE??"*";"ANOT
HER GAME? (y/n)"
20040 INPUT Y$
20050 IF Y="Y" THEN RETURN
20060 END

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by NAUTICUS

THE RAIDER!

The year is 1941. You are the commanding officer of an elderly battlecruiser homeward bound after a US refit. Suddenly you receive a signal: the new and deadly German battleship König is loose on the convoy routes. With limited fuel, and occasional help from a Catalina flying-boat, you must search the stormy North Atlantic, find the raider, and sink her with gunfire — or be sunk yourself!



MODEM LIVING MODEM LIVING MODEM LIV

PRISM MODEM 1000

PRISM

Modem 1000

PRISM

PRISM MODEM W3 2000

PRISM VTX 5000

THOSE SHIFTING

BECOME A MICRO trend! Communicate! It's the latest craze (we're told) and everybody's doing it — so get out there and do it too.

What for? You may well ask. With who? Why? And — more to the point — what's in it for me? Or slightly more positive — how?

How? OK, you just connect your micro to the phone line by using a modem. Simple. Well, almost simple. The truth is that there are several different types of modem at several different types of price. The price, in fact, can vary from around £50 to well over £200, so it's worth working out first exactly what you aim to do with the modem (within reason) and how much you can afford (or alternatively, who you can touch for the cost).

The word 'modem' is an abbreviation of modulator/demodulator. The gadget itself translates the signals coming out of the micro, (which are digital) into analogue signals, which then travel serially down the phone wires and back again. So by using the telephone network, a modem and your micro, you get to communicate with other micro users, as well as vast databases

What is a Modem and how does it differ from a cheeseburger? Is 'Acoustic Coupling' something rude done at high volume? RICHIE NEWMAN steers us through the Telecommunications jungle ...

TAP TAP TAP
TAP TAP TAP

TAP TAP TAP
TAP TAP TAP

held on mainframe computers.

There are two basic types: acoustic and direct-connect. Acoustic modems have tended, to date, to be cheaper than the direct-connect variety. They are shaped into rubber or plastic sockets into which you jam your telephone handset ear and mouth pieces. A word of warning here—if you have a Trimphone, a Mickey Mouse phone, or any other weird telephonic instrument, then your chances of successfully stuffing the handset into an acoustic modem are pretty slight—or more accurately, impossible. So, you have to have a standard British Telecom issue phone, called a series 700, for a kick-off. But other than that, any micro with an RS232 or equivalent serial interface port is on its way. If your micro doesn't have an interface as standard, fear not, the gap has been spotted and plenty of sterling can be made by manufacturing and selling interfaces for the likes of the Dragon or

lens for acoustic modems is noise, whether it's on line, or simply in the room you happen to be in (so don't sit in the kitchen with the washing machine on or near anyone who's taken to drilling holes in the plaster-work). Noise, unfortunately, interfaces with the signal transmission, and you can end up with considerable amounts of garbage on your screen.



At the lower end, cost-wise, of the acoustic market, modems include the Networking Interface from Prism Technology Holdings at £60.10 and the build-it-yourself acoustic kit from Maplin Electronics, at £50.

Variations in price, however, are not the only difference between modems. No,

sent down the lines, otherwise it could be pretty dangerous.

These regulations, baud rates and duplex modes also apply to direct-connect modems. In their case, they are connected directly to the phone wire, usually via a jack socket which BT has to install for you (cost around £25-£28—they don't take kindly to people hard-wiring their kit into BT lines). Direct connect modems tend to be more expensive than their acoustic counterparts, though the price of everything connected with the micro market is dropping so fast that who knows what will have happened by the time this is published? Direct connectors do, however, have the distinct advantage that they don't suffer from noise interference as they are plugged directly into the lines.

Scicon has just zapped into the market with its Buzzbox (they probably took months to come up with that name) which for £69.50, gives you direct connect on 300/300



to access with it. So it might be best to read this article in reverse, 'cos here's the 'what's in it for me' section.

There's Prestel, for one. A vast database that was looking pretty shaky till the micro boom livened things up a bit. As well as its own information—covering most things from airport flight departures and arrival-times to prices on the stock exchange—a number of 'Information Providers' also offer their wares on Prestel. These include Micronet 800 which offers telesoftware (both free and charged) which can be downloaded from the screen into your micro, its own mailbox for exchange of messages (beware, they are censored) and an electronic magazine on the computer industry. For micro users, it's

OSI NG WHISPERING WIRES...

Spectrum).

There is a wide variety of acoustic modems on the market which, despite varying considerably in price, don't necessarily vary equally considerably in quality. Among the more expensive (and some say the best) are the A211 and AJ311 from Anderson Jacobson. The



A211, cost £229, has rotating rubber cups (!) which can be moved into different positions to accommodate different shaped handsets (still no Trimphones though), as well as allowing both full-duplex (which means that two-way communication is possible simultaneously) and half-duplex (where you can only communicate in one direction at a time). The AJ311 costs £279 and comes with extra features, including something called 'echo' which tones down unwanted noise on the line.

There hangs another tale. One of the major prob-

sir. There is also such a thing as a baud rate—the frequency at which messages are transmitted—the higher the frequency, the faster the transmission. There are two most commonly used rates: 1200/75, which means information is sent at 75 baud and received at 1200 baud; and the 300/300 rate (work it out for yourself). The former is the one used by Prestel to communicate with its enormous database, while the latter is most commonly used to communicate from one micro to another, or to the ever-growing number of micro bulletin boards around the country. So, for instance, the Networking Interface, which has a baud rate of 1200/75, is great for getting into Prestel and its attendant services like Micronet 800 or Viewfax 258—but no use at all if you want access to other micro enthusiasts, via the bulletin boards.

Whereas the 300/300 baud kit from Maplin presents you with the problem in reverse. On top of that, once you've built your modem from a kit, you have to trott off and get it approved by British Telecom—because if you don't, chickadees you're breaking the law. (This is to make sure that the correct signals are

baud. (You'll have to cough up an extra £9.50 for a mains adapter if you don't just want to run it off the batteries, though.) Prism pops up again in the direct connect market with a range of modems, including the VTX5000, at £99.95 (specifically designed for Spectrum) and the Modem 1000 at £69.95 inc vat (for a number of other micros). The Prism direct connect modems, like the acoustic, operate at 1200/75 for access to Prestel and other private viewdata services. The modems do have a switch which allows you to change from 1200/75 full



duplex to 1200/1200 half duplex to communicate direct user to user—but, so far, Prism haven't come up with the software to allow you to do this.

So now you've got your modem and your software and it's all suitably approved. But in buying it you'll have had to decide what you want

actually a pretty good service, though it will cost you £32 a year to subscribe to Micronet, plus £5 a quarter for Prestel. (Plus the phone bill). There is also Viewfax 258, an open database which offers software, and views and news on the micro scene, and is the home of the infamous MicroGnome who is no respecter of anything.

Now for the 300/300 baud lot, which really means bulletin boards. They are all free and provide a forum for messages and notices, often of particular interest to the micro hobbyist covering kits for sale, programming hints, general tips, personal messages and libraries of free software. Bulletin boards are not just limited to the UK. As most of Europe uses the same telephone frequency standards set down by the Consultative Committee for International Telegraph and Telephone (CCITT)—but I still had to explain, bulletin boards in Sweden, for instance, are at your disposal.

The USA however, is no good.

Let me re-phrase that. You can't access US bulletin boards because they use different frequencies.

Clear now?

RAIDERS OF THE LOST NETWORK

The following ill-written document was discovered in the baggage of explorer STAN LIVINGSTONE (no relation), two weeks after the intrepid hack and amateur Scoutmaster vanished into the foetid labyrinths of Prestel. We reproduce as much of it as is legible.

REPORTS OF the fabled realm of Micro-net had been circulating amongst the computer-literate for some time. People said to have discovered it had mysteriously disappeared from society. I was determined to find this legendary place and expose the myth as a lie.

DAY 1

Left base camp full of optimism and good cheer. Carruthers waved farewell and wished me luck. The Spectrum felt good in my hands, the Prism VTX5000 modem nestled comfortably underneath it — the key, I was told, to the gates of Micro-net.

Reached the appointed spot and turned on the Spectrum. The modem's built-in ROM-based software requested input of my ID number. Fed in the code Carruthers had supplied Couldn't believe eyes. The screen flashed INVALID ID at me. Desperately tried several combinations of the number Nothing. The barrier between myself and Micro-net stood firm. I had been given the wrong ID!

Returned to camp in a foul mood, cursing Carruthers

DAY 2

Set out again, this time armed with all the necessary codes. (Carruthers learning to live with his disability well.)

Reached the spot and repeated yesterday's procedure. ID accepted this time and the screen flashed PHONE COMPUTER. I dialled the special phone number. Ringing tone, then a high-pitched sound. I was in contact! Flipping the switch on the front of the modem brought a green LED. I replaced the handset; the VTX5000 was now directly linked to the distant mainframe. A screen display

appeared before me asking for my personal entry code. I gave it. Suddenly the barrier cleared and yelling the traditional hacker war-cry of "I'M IN!", I plunged into the legendary database...

Nothing could have prepared me for what I saw. It was vast. I realised that the fabled Micro-net was merely one small part of a much mightier database, called, in the local tongue, "Pres-Tel". How could such an awesome entity have remained undiscovered for so long? Access to all this lay before me through my humble Spectrum. I had discovered a new, untapped source of knowledge.

Ahead of me was spread over half a million pages of information, each with a dozen or more branches trailing off into the unknown. Within Micro-net — 40,000 pages on its own — I could see databases around me for explorers from other microcomputers. I decided to stay on that trail called Sir-Claire

I was aware of activity, lots of it. The natives were constantly communicating with each other or with Micro-net. Much trading was taking place with all manner of goods on sale through devices known as "response pages". These operated through the input of a personal code number. The information was then flashed to the trader who despatched the goods to the native. Incredible!

By far, the most sought-after commodity was software. Micro-net held large stocks of this which could be downloaded into an individual's micro on request. Silicon Bush Telegraph

POWER ON

SELECT LOG ON OPTION

ID NO. REQUESTED

INVALID ID

PHONE COMPUTER

ID ACCEPTED

I was in a jungle of menu's, flashing signs and indicators advising me to "GOTO" this or that page where I would find exciting things.

I ventured into Micro-net a few pages at a time. I found a wealth of information; news, reviews, technical help, classified ads, letters from natives. I found a list of software that could be downloaded. Much of it was free, but some had charges that would automatically be placed on a native's account. Was amazed to find such familiar items as *Manic Miner* and *The Hobbit* available for downloading and incredibly cheap prices (£6 for *The Hobbit*). The natives had certainly set themselves up well.

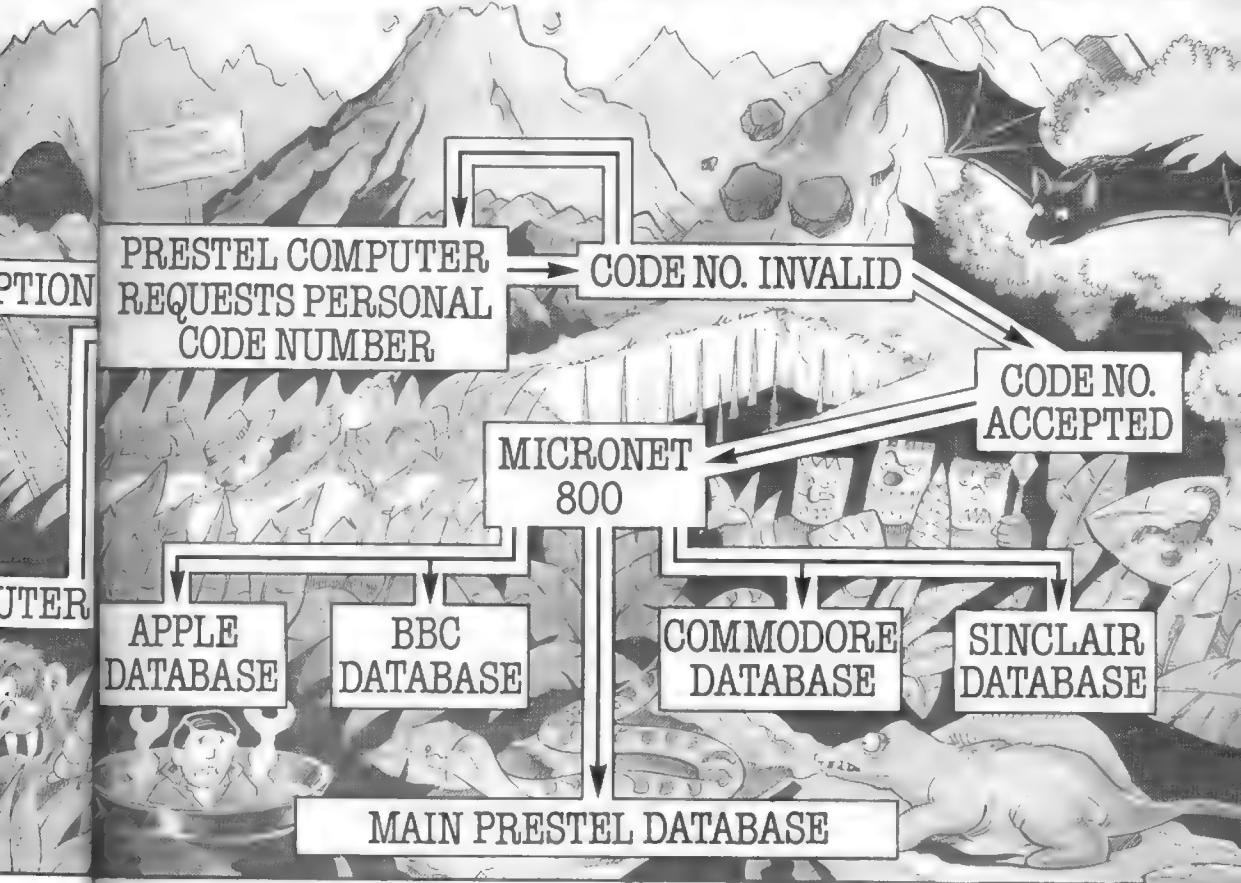
It was getting late. Carruthers would be worried. Calling up the menu I "logged off".

On my return Carruthers congratulated me on now owning British Telecom. I patted him sympathetically on the head with my croquet mallet and explained that most calls to Micro net were charged at the cheap rate from most parts of the country at off-peak times.

DAY 3

Woke early to spend as much time as possible exploring Micro-net. Carruthers still asleep, my breakfast not ready. Gently rolled his sleeping bag into the lake to wake him up.

Returned to the database and set off boldly through the pages, finding the menu-driven routes easier to follow. Each page I came to could have as many as 26 sub-pages, or branches splitting off. Whole sections had been rented by various companies to adver-



e. People
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ion; news;
ads, letters
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was free,
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ount. Was
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sons had
to adver-

use their wares or provide special services
On my travels I came across amazing sights

A gathering place for various computer clubs called "Clubspot". The start of a mammoth strategy/tactical game for up to 1,000 players, each feeding their moves into Micro-net via their computers. A group of natives forming a "Computers For Peace" movement. An adventure game HELP section. The popular mailbox service which enables natives to leave messages for each other. A damning review of the new Sinclair QL's keyboard. Constantly updated news flashes. And so much more.

I had had the foresight to bring my printer along and, using the Print frame option made good use of it printing out many of the these astounding sights (I had to have proof of my discoveries. My only fear was that my paper supply would not hold out.)

Late in the day I bagged my first piece of software. I selected an easy target, a free game. Finding the appropriate page I called up the "Downloader menu" from the VTX5000, keyed a number and the game started hurtling down the wires into my Spectrum. The whole operation took a few minutes as the program was transmitted a page at a time. 35 in all. I saved the game onto tape and ran it. Not bad quality at all. It'll make a good trophy for the den wall!

All the while I was exploring Micro-net I was aware of the vast territory called Pres Tel surrounding me on all sides. I knew I would sooner or later have to face it. I decided it would be tomorrow. Logging off Micro-net I returned to camp and slept fitfully.

DAY 4

Left camp in an uneasy mood. The enormity of my mission weighed heavily on me.

Entered Micro net through the by now familiar routine. Coming to the main menu page I struck off onto the route marked 'Pres Tel' by keying in a number.

Seconds later I was into the main Pres-Tel database. Awesome! hardly described it. At my fingertips lay a staggering half a million pages of information and services. Almost every conceivable human need was catered for from finding a plumber to playing the stock market.

Nervously I ventured forth, choosing my routes carefully. This was not easy because even the indexes had indexes!

The wealth of data almost boggled my mind: world news, business, travel, entertainment, interactive games, goods and services for sale... and that hardly scratched the surface.

I found that the natives had formed tribes called IPs or 'Information Providers'. Each tribe had established its own territory with large blocks of pages devoted to different subjects. It was here I came unstuck.

Following the menu driven routes was easy while there were signposts back to the main Pres Tel index. But as I wandered into IP territory the signposts changed, leading only back to the particular tribe's main menu or entry point. All the landmarks I had noted vanished. The realisation suddenly hit me

I was lost!

Panic-stricken I took the emergency escape route — I logged off the system.

Returned to camp, dejected Carruthers seemed amused at my predicament but stopped when he injured his good leg on my foot.

DAY 5

Back in the land of Pres-Tel. After much consideration I had, in the parlance of the computer literate 'cracked it'. Careful study of the system manual had shown the secret of the Spectrum's SYMBOL SHIFT and ENTER keys.

Used together with a particular page number they enabled me to get to that page from anywhere in the Pres Tel system. So '1' (then ENTER) would immediately zap me back to Pres Tel main menu from wherever I was.

I now have the key to deep exploration of the Pres-Tel and Micro net databases. Incredible wonders lie ahead of me. The climax of my distinguished career has begun. I set off full of hope. I may never return!

Editor's Note:

This was the last heard from Stan Livingstone (no relation). He vanished without trace the following day (not easy, considering that there was 16 stone of him). His faithful assistant Carruthers remains at base camp loyally holding out hope that one day his master may return from the electronic jungle.

BE A KERRY* FOR FUN, PROFIT- AND A FIVE YEAR STRETCH

NOT EVERYTHING that glistens is gold, never more true than when you scrutinise the supposed security of telecommunications systems. If the Bank of England's gold reserves were as well guarded as the details on most on-line databases then we'd all be very poor.

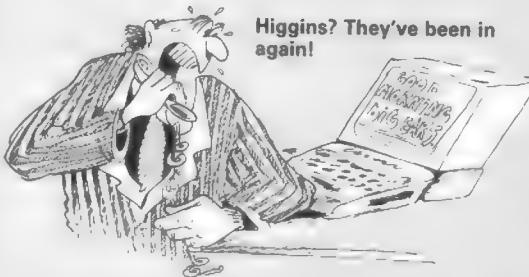
British Telecom's Gold electronic mail system appeared more than little tarnished on making its live TV debut on BBC's 'Microlive' special one Sunday morning last autumn. The Hackers had struck! They'd apparently blocked legal access by OWL001 in a stunt which really spoilt the show.

And, on Horizon 'In The Wires' programme a few months later, an American 'hackette' or female hacker described how she was offered large sums to crack databases holding details of Princess Di's spending on a visit to the States — by British pressmen anxious to find out what she'd been buying.

Now there are two bits of jargon here that need definition — the first's about talking to who you like in the world using your personal computer . . . and the second is a kind of electronic eavesdropping.

Rod O'Connor from the multi-national chip supplier Motorola also reckoned that getting into those wires is cheap — all the kit you'd need to crack the most sophisticated telecommunications systems, say those used in banks, "would cost less than \$1,000."

A 'live' example of how easy it



Higgins? They've been in again!

the net result has been just the opposite: hackers are now a subculture across the Atlantic.

Dr Charles Wood of the Stanford Research Institute, at one of the high-powered Universities which produced a majority of the people now working in Silicon Valley, is studying the phenomenon: "We're encouraging the numbers of people who now call themselves hackers by treating them as if they were criminals," he said.

Dr Wood described how what the California papers dubbed "The Hackers Trial" last year saw several "juvenile systems hackers, plain, ordinary middle-class

just followed the most basic commonsense rules — like changing the passwords regularly," reckoned American computer security consultant Michael Nye.

One female West Coast hackette, Susan Henley — apparently using a nifty 32-bit rig from the rather aptly-named Fortune Systems — said that getting the password was normally a "piece of cake." She'd call up the organization whose database she wanted to crack "and just ask for the codes, saying I'm an employee, ummh, and I've er, y'know . . . forgotten the password. And most of them give it

*Kerry s.f. Kerry Packer, i.e. Hacker (q.v.) or computerised trespasser. Derog.

is to hack open electronic mail — perhaps the first-ever on TV — came when the highly improving Beeb had Acorn man John Coll, otherwise known as OWL001, to dial-up the BT Gold computer's central database. He tapped in his Absolutely Private And Confidential password ("BBC") to be greeted, not by the BT Gold logo . . . but by a fake "Illegal Access Warning!", and a great deal of derisory bleeping from the BBC micro he was using at the time.

Well! Micro-buff Guy Kewney has since revealed he hit the fan: "In the subsequent inquest, the BBC accused Gold of doing it as a publicity stunt, Gold accused the BBC of doing the same thing, and two suspected programmers were bumped off the system forever, having their identities 'devaluated.'"

And all this because somebody played a joke? The authorities, especially in the States, are apt to get very heavy with hackers in order to dissuade the younger and more disaffected element in the personal computing fraternity from ever trying to break into any system. Of course,

kids found guilty of a felony — they, or their parents, ended up paying \$250,000 in damages since the systems entire operating systems had to be regenerated from the ground up! And they were only just playing around with the system, albeit leaving graffiti."

Another (unnamed) then described in vivid detail how he had personally accessed the War Games military telecoms network (a sort of big brother to BT Gold/electronic mail), called the Arpanet, which was the film's basis in fact and had more or less "walked straight through all the security controls." Just as in the film, the Arpanet was so user-friendly that it positively encouraged him to proceed.

"Eventually I logged on as a guest of the Norwegian Seismic Array processor" (a hell of a long way from the West Coast University where he was sitting!), "and on that system we could look at the locations of all the Russians' underground missile test sites that the US military had found," said this unrepentant hacker.

"99 per cent of hackers could never even get started if people

out without even asking who you are, or why you want to know."

Did she hack open the American Express database for British newspapers? "No, they didn't want to offer me enough money to do that," added Henley.

Hacking's a piece of cake according to Guy Kewney. "A quick browse through other people's pages (quite by accident, of course!) will show you that contracts are set up, draft memos exchanged between executives in the same organization but on different sites, and notes are kept."

"Other people's pages? That is one problem which Gold users are not ready for — hackers," Kewney continues. "Typically, somewhere in the files created by each user is a copy of a letter, written from somebody in Gold, telling the user of the password they can make available, temporarily, to a client. Tell them to use ID MKD 123, and the password HACK,' the message might say."

"This identity may be long abandoned, but the password may still be valid. And on this file, you are likely to find thousands of old letters, on similar subjects," according to Kewney — who is quoted here not by way of example, but to warn just how easy it can be to have your electronic mail opened and read by a half-intelligent Tom, Dick . . . or Hacker!

Hacking's a serious business — as the BBC has amply tried to demonstrate through both documentary of how it has been done unto other — and a live experience of its own. But a criminal offence? If you get caught trying to enter a bank's telecoms system then it'd be considered attempted robbery in America, though the position is less clear through lack of anybody having done it over here . . . or at least being caught!

At the start of 1983 Lloyd's Bank, Holborn branch was robbed of several million pounds, unspecified deposits and some gold. Detectives working on the still unsolved case later found that a GPO leased line between Lloyd's computer centre and the branch had been tampered with. It appeared as if a gang of thieves of above average intelligence had intercepted the command line to the bank's vault!

Without breaking the control 'alarm' circuit these high-tech thieves had obviously monitored the electronic pulse which the computer centre transmitted to the branch every morning to open the six-inch thick steel doors of the vault. Waiting until the weekend, they had mimicked this pulse and — open sesame — walked straight into the vault. Back at the Lloyd's HQ, and also at the City Police station which most banks also have links into, nothing stirred the system — the thieves had also mastered the "all-quiet" signal!

PAUL WALTON



IVIN
FIT -

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he glanced at his fuel tanks. Only 10 seconds of flying time. He
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perhaps, very slowly, he could keep themselfs in safety by
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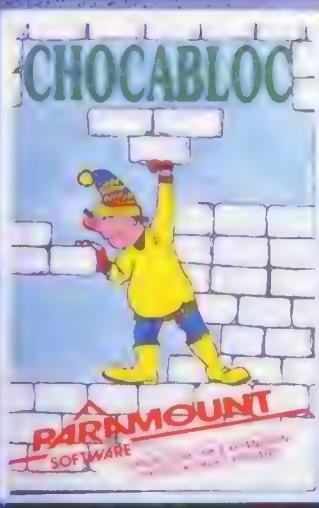
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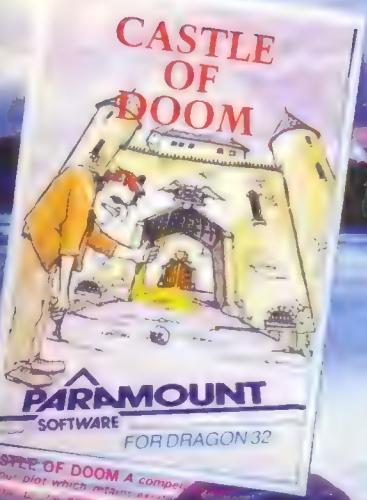
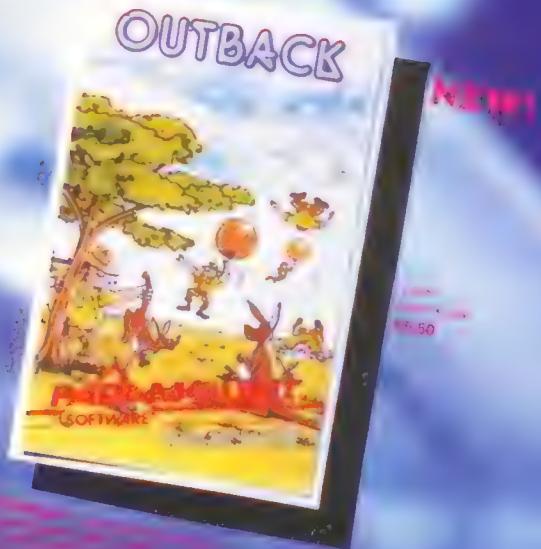
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Soft we're not

FOR SPECTRUM 48K



3D BAT ATTACK

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good stores.

IF SILICON chips could choose their Microprocessor Unit (MPU) they would probably vote for the Motorola MC68000 — as has Sir Clive Sinclair. And Steve Jobs. And his people at Apple in their latest machines (Sinclair's QL has the 68008, a member of the general 68000 family).

Why is there all this sudden interest in the 68000?

Firstly it is not a sudden interest. The 68000 has been around for some time; it is only now that machines are leaving the drawing boards to reach the adverts (I haven't got my QL yet!) which means that it is only a short time (Real Time, not Sinclair Time) before I can get my grubby big hands on those beautiful 'double' eight registers and accelerate into the corners of possibilities now made available by the MC68000's flexible addressing modes.

You may realise by now that this writer thinks a lot of

separate. Both can be accessed when in the Supervisor Mode — but only the USP can be accessed in the User Mode. The Supervisor Mode is signified by the 'S' bit being set in the PSW. (In User Mode the 'S' bit is clear). The difference is that in Supervisor Mode you are allowed to execute all of the 68000's instructions; whereas in User Mode there

The mighty Motorola 68000 series of multi-bit MPUs has been selected for the QL (by Sinclair) and the MacIntosh/Lisa (by Apple). It's said to be capable of anything except giving change.

We asked BERNARD TURNER to give this chip the Big Suss.

He likes it.

A Big Hi to the Wonder Chip

the 68000. You're dead right — but I also realise that it is not the MPU to end all MPUs!

At this point a brief survey of the wonder chip is in order.

The 68000 is a MPU that contains the following registers:-

8 Data Registers (all 32 bits wide) Named D0 to D7

9 Address Registers (all 32 bits wide) Named A0 to A7

1 Program Counter (PC) (32 bits wide)

1 Processor Status Word (PSW, 16 Bits wide).

You may be wondering what happened to the stack pointer — don't worry, it's Address register 7 (A7). The 68000 has in fact TWO stack pointers; one of them is called the Supervisor Stack Pointer (SSP); the other one is the User Stack Pointer (USP). 'Very nice' (you say), 'but why two?'

Deviates

You'll very often find that all machines that can be truly called Computers run two programs at the same time. One of them is normally 'your' program; the other is the Operating System. It is therefore a good idea to keep these programs' stacks separate to minimise error possibilities.

In the 68000 the two stack pointers (USP and SSP) are

are a few instructions that are privileged (mainly those that are possible means of entering Supervisor Mode!). So the only method of entry into Supervisor Mode is through what are known as 'Exceptions'.

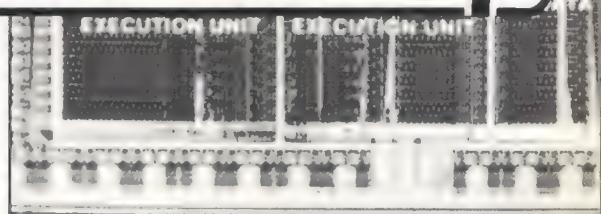
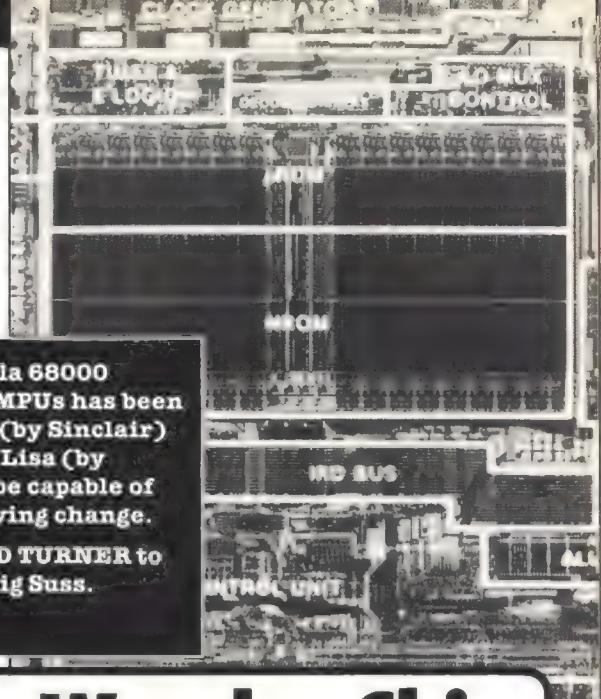
Computers

Exceptions, in the case of the 68000, are those occasions when the processor deviates from its normal processing, e.g. interrupts, Errors (hardware and software such as bus errors or a divide-by-zero).

Don't ever try to divide-by-zero.

The 68000 allocates the first kilobyte of memory to 'Exception Vectors', i.e. memory locations that contain pointers to addresses that are themselves the start of routines to handle the Exceptions that have occurred. (Still with me?) This allows you to program your main problem without having to worry too much about problems such as buffer overflow and addresses wildly out of range.

The 68000's instruction set is probably the best this writer has seen in any micro. The object codes (what the micro actually runs on) have



This is it. The Motorola 68000 chip. Blown up big.

been well exceptionally thought out in terms of compactness. Versatility and ease of use are other virtues. Coming from the 6502 side I can appreciate its simple yet convenient and powerful approach to this business of mode addressing, allowing complex data structures to be implemented. From its Program Counter Relative Addressing Mode it is dead easy to construct code that is relocatable (a boon that many 8-biters would fancy) so that they could load and execute programs anywhere in memory that they wanted, possibly having two or more programs simultaneously resident in memory ready to run.

Attention

Talking of memory... the 68000's address range is 16 Megabytes, which is 8 MegaWords (a word equall-

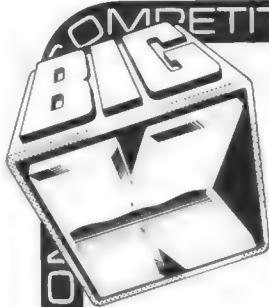
ing 2 bytes). This range could be increased by future microComputer designers (NOT MicroProcessor Designer) if he designs his Micro with attention to the processor's state as indicated by the Function control pins (FC0-2). The 68008 has only a 1 Megabyte range — its main difference from the 68000 (apart from being physically smaller and having an 8-bit data bus as opposed to the 68000's 16-bit bus).

Still with me?

Sure you are.

Many people these days are arguing about whether one particular 68-thou MPU is 8-16- or 32-bits. For my money the 68008 is a true 16-bit processor mainly because of its linear address range (similar to an 8-bits 64k range).

In future articles I will be tackling the 68000 from a programmer's point of view.



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ENTRY TOKEN
Only entries bearing this entry token will be eligible for the BIG K BATTLEZONE competition. You have been warned pals!



HOW TO ENTER

Look at the grid printed here. In our prize arcade game the player sees the terrain through the driver's slit but for this competition you have a bird's-eye view of the battle zone. The shaded areas are buildings and you are in charge of the tank outside the grid. Your mission is to enter the grid from the bottom right-hand corner, Destroy all the enemy tanks in the town and then exit from the top

right-hand corner. You must not go on any shaded square nor must you cross any square twice. To ensure destruction of an enemy tank you must overrun its position. Each tank has an identification letter and, as you move round the town you should note down the letter of each tank as you destroy it. Next, take a postcard (or you can use the back of a sealed down empty

envelope) and put on it the nine identification letter in the order in which you destroy them. As a tie-breaker tell us in not more than 20 words what your favourite arcade game is and why. Firmly affix the special entry token to your postcard/envelope and don't forget to write your name, age and address. Finally, post your completed entry to BIG K TANK COMPETITION, 55 EWER STREET, LONDON SE9 6YP to arrive no later than Friday 29th June, 1984, the closing date.

COMPETITION • COMPETITION • COMPETITION

GENUINE, NO FOOLIN', GRADE VIDEO GAME!

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All entries received by the closing date will be examined and the prize awarded to the sender of the correct entry submitting the most apt, original and best-expressed tie-breaker, with age being considered. The prize must be accepted as offered; there can be no alternative awards, cash or otherwise. If the winner is aged under 18 years then parental consent must be obtained before the prize can be awarded.

This competition is open to all readers in England, Scotland and Wales other than employees (and their families) of IPC Magazines Ltd., and the printers of BIG K. Any entry received after the closing will be disqualified as will those received incomplete, mutilated, illegible or not complying with the rules and instructions exactly. The judges' decision is final and legally binding and no correspondence will be entered into. The winner will be notified and the result published later in BIG K.

RULES



COMPETITION • COMPETITION

ZIP CODE



The American angle from Big K's Stateside man, MIKE GOLD

WHERE HAVE ALL THE POWERS GONE?

It should come as no great revelation that America is an unusual place. We keep coming up with all this really neat stuff — televisions, video games, VCRs, computers — and then we do everything in our considerable power to muck it all up.

Just a couple of years ago, the video game field was going like gangbusters. There were at least four different systems — Atari, Mattel, Bally and Magnavox (Phillips) — and all of them had a shot at the brass ring.

Today, Bally and Magnavox are out of the field, and Mattel has sold off its electronics division. Its long-range success potential has been politely described as "remote".

Today, there is still a variety of formats — Atari has three — and newcomer Coleco Industries blew most of its competition out of the box with its ColecoVision. But both Atari and Coleco spent the bulk of 1983 throttling the geese that laid their golden eggs. Coleco directed its attention to its compatible home computer named "Adam", and Atari developed an endless array of new computers while flooding the shops with games for its original VCS system (renamed the 2600).

What Atari failed to recognise was that they were their own worst enemy. While people were choosing between the 2600, Mattel's Intellivision, and the ColecoVision, Atari came out with a souped-up VCS named the 5200. With a clumsy joystick and a limited selection of games, initial reception to the 5200 was, at first, quite cool.

Atari also was faced with a ton of software competition. By the spring of last year, there were at least fifteen different companies making games for the VCS. Even Mattel and Coleco were making watered-down versions of their popular carts. But Atari continued to flood the stores as if they had it all to themselves. They spent a fortune on licensed games — E.T., Raiders of the Lost Ark — and on heavily promoted original games like the Swordquest tetralogy. Only Atari was surprised when they bombed.

The trouble with Coleco's Adam was, it wasn't worth the wait. Billed as a powerful home computer with built-in word processing and a printer for \$600.00 (\$450.00 if you already owned a ColecoVision), what consumers got was a home computer with almost no software and a truly rotten printer — very, very slow, very, very noisy. The free game cart — Buck Rogers' Planet of Zoom — paled before the company's own ColecoVision carts.

The Adam came out months late, in very short supply, at a much higher price. All the while, the company gave very little attention to their original game system, releasing few carts and even fewer good games.

Coleco's Adam computer: Proving that all that glitters isn't gold?



No 5200s please, we're British! Atari's 5200 'super VCS' system remains a rare, U.S.-only product. Will it ever leave home?

But all is not lost in the world of home video games. Many gamers have "graduated" to personal computers where compatibility is secondary to function. And while this field, too, has seen some prominent casualties — Texas Instruments, Timex/Sinclair, and the Mattel Aquarius to name but three — there is clearly a bright future ahead. A future dominated by some real heavy hitters: IBM, Apple, Radio Shack, maybe Commodore, and, possibly, Atari.

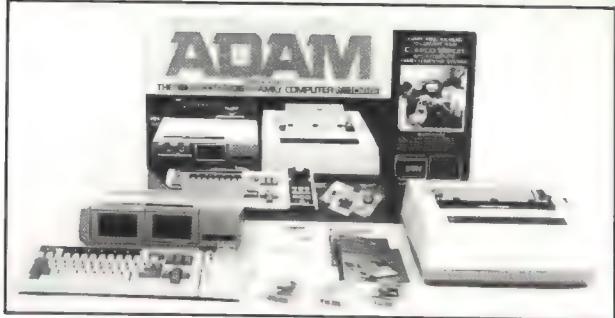
Particularly Atari. Whereas Wall Street wouldn't be the least bit surprised to see parent-company Warner Communications sell off or even close down this money-losing operation, Atari just might have the best chance at succeeding in this end of the market.

How is this possible? We'll tell you next month.



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If you're looking for real value in a computer system, one which can handle anything from serious Word Processing to enhanced Colecovision style video games such as *Buck Rogers*, look no further. The Coleco Adam is here with a package which will make you wonder if you're dreaming when we tell you about it. A price breakthrough in computer systems, Adam is colour compatible, has a built-in 256K memory console, with a built-in 256K digital data drive, a program quality, stepped and sculptured 75 key full-stroke membrane console, a fast and reliable mass storage medium that is capable of storing 256K of information, that's about 25 pages of double spaced text! The console is also designed to accommodate a second optional digital data drive.

MEMORY CONSOLE/DATA DRIVE: The heart of the Adam system is the 40K ROM and 64K RAM memory console which combines with the 256K ROM and 16K RAM in the console to give you a total of 72K RAM (including 24K cartridge ROM) and 80K RAM (expandable to 144K). Built into the memory console is a digital data drive which accepts Adam's digital data packs, a fast and reliable mass storage medium that is capable of storing 256K of information, that's about 25 pages of double spaced text! The console is also designed to accommodate a second optional digital data drive.

FULL STROKE KEYBOARD: The Adam keyboard has been designed as a professional quality keyboard that combines ease of use with an impressive array of features. It is stepped and sculptured for maximum comfort and has 75 full stroke keys which include 6 colour coded Smart Keys which are redefined for each new application, 10 cursor control keys which are dedicated to the word processing function, and 5 cursor control keys for easy positioning of the cursor at any point on the screen. You can attach a Colecovision controller to the keyboard to function as a numeric keypad for easy data entry. It can also be held like a joystick controller, a feature which makes working with numbers particularly easy. The joystick part of the hand controller can be used in the same way as the cursor control keys, to move the cursor around the screen.

LETTER QUALITY PRINTER: The SmartWriter letter quality daisywheel printer is a bi-directional 80 column printer which prints at a rate of 120 words per minute. It uses standard interchangeable daisywheels, so a variety of typefaces are available. The printer has a 9.5 inch wide carriage for either single sheets or continuous fan fold paper and uses standard carbon ribbons. It is comparable to many printers which cost as much as the total Adam package. The printer can be used either with the Adam SmartWriter word processing program or as a stand alone electronic typewriter.

BUILT-IN WORD PROCESSOR: Adam comes with SmartWriter word processing built-in. This program is so easy to use that you can turn the power on and the word processor is on line and ready to go. Detailed instruction books are not necessary as the complete program is step by step, working from a series of menu commands. It enables you to type in text, then completely edit or revise it with the touch of a few keys. Changes are readily made and a series of queries from the computer confirm your intentions, so that you can continuously double check your work as you type.

COMPATIBILITY WITH COLECOVISION: By using high speed interactive microprocessors in each of the modules, the Coleco Adam is designed to take advantage of both the 32K ROM and 16K RAM memory capability in the Colecovision. If you do not already own a Colecovision Console (£99 inc VAT), then you will need to purchase this when you initially purchase your Adam Computer package (£499 inc VAT), making a total purchase price of (£598 inc VAT).

WHAT IS COLECOVISION? Colecovision is one of the worlds most powerful video game systems, capable of displaying arcade quality colour graphics of increasing quality on a standard Colour TV set. The console (see picture bottom left) accepts 24K ROM cartridges such as Turbo and Zaxxon and is supplied with the popular Donkey Kong cartridge and a pair of joystick controllers. Colecovision has a range of licensed programs including Mr. Do!, Mr. Carnival, Wizard of Wor and many others. So there you have it, Adam plus Colecovision the unbeatable combination. Send the coupon below for your FREE copy of our 12 page Colour brochure giving details on the complete Adam system.

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BUST!



Each month BIG K collars an expert in a particular field to review a selection of progs which claim to reproduce his line of work. This month: PETE SHELLEY

Reporter: RICHARD COOK

AS VOCALIST, guitarist and leader of Buzzcocks, Pete Shelley put a little romance into the attack of the New Wave which shook rock music in the mid-70s. His love songs channelled the power of punk into a form which laid groundwork for much of today's pop: beguiling music that was as fresh and energetic as any of the system-smashing ambitions of his contemporaries in The Jam and The Clash.

After the demise of Buzzcocks back in 1981, Pete embarked on a solo career which has taken quite a different track. His starry-eyed songs are now set to music made primarily through synthesisers and sequences that show one of the most imaginative approaches to instruments otherwise commonplace in today's charts.

And alongside this interest in new sounds Pete — along with a few others we know — developed a fascination with computers: the last track on his most recent LP was a program for Spectrum!

Pete started with a ZX81. Now he has two Spectrums, a Commodore 64 and a BBC 'B' as well. Although he's hard at work in the studios recording his third LP for Island Records, *Big K* asked him to take some time off to check out a handful of programs designed to help write, practice or maybe just fool around with music. Can a micro assist you in making fortune and infamy in the pop world? We set up the machines, Pete flexed his fingers, and here are the verdicts.



I Putting notes in in real time is good — but then, you can't hear them simultaneously, which isn't so good /

A rather complex program for writing music: it acts as a four-channel sequencer, can define up to 16 instruments and save and play pieces. It's menu-based, with a detailed editing function that permits notes to have different attack levels, durations and tonal qualities. A piece can be played right through or broken down into a verse structure. The display consists of a numerical layout that details the various facets of the music at it's being composed. There is an additional 'Auto-Composer' programme that generates tunes automatically with a minimum of user guidance.

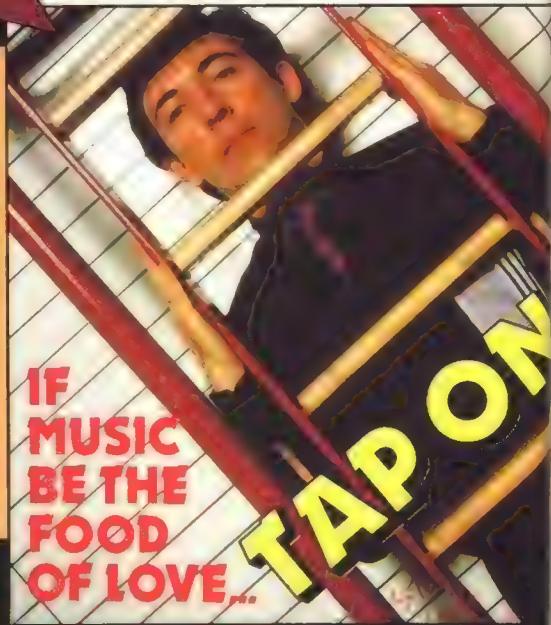
"Well, I've been on it half an hour and not written a note yet! There seems to be lots of numbers on the screen, lists and lists ... it doesn't look much like music. There's no stave anywhere, and it's pointless having a graphic capability that you're never going to do anything with it. The BBC has good sound channels which are difficult to program and something like this should make it a lot easier. The instructions are concise — in fact they read like a program themselves, you can't skip through them. It's good that you can put the notes in without playing them in real time but then you can't hear them as you're putting them in. It gets to be like a counting exercise, and tracing back faults at the end would take time.

"I think you'd have to know a bit about computers — typing in numbers — and a bit about music as well to get much out of it. I'd say on balance it's the best so far for someone who wanted a semi-professional aid to writing music."

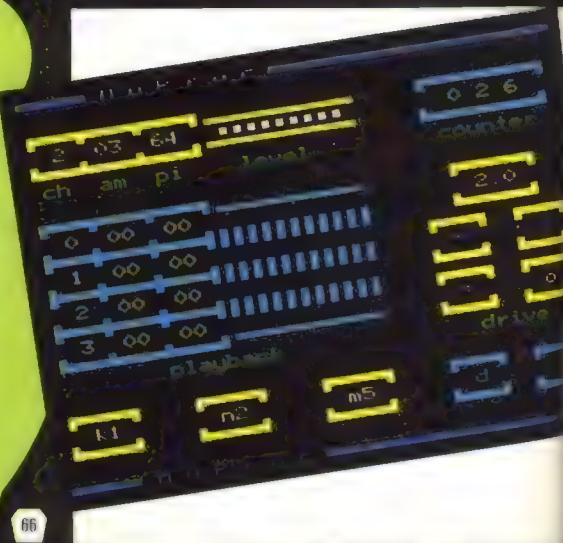
Prog: BBC MUSIC
SYNTHESISER
Maker: BUG-BYTE

Machine: BBC MODEL B
Format: cassette
Price: £9.50

• VIDEO GAMES • CON



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S.I.D. Sound

A music-writing program which has features very similar to those detailed above, all neatly laid out in a very long and rather confusing manual. With effects like ring-modulation incorporated it seems designed to show off the capabilities of the micro's Sound Interface Device chip more than anything, and again there is no stave in the display — tunes are shown in graph forms.

In the book it says it does a lot, and there are some interesting rhythms — one facility of the program lets you use the computer like a rhythm box. But it's very hard to get it all to work for you and it doesn't seem too useful as a tool. It doesn't do anything which I can't get but want from the other programs.

Prog: ULTISYNTH
Maker: QUICKSILVA
Machine: COMMODORE 64
Format: cassette
Price: £14.95

"It's difficult to write sound on computers, and in a way these are all filling in something that should be present on the computer anyway. Probably the ideal thing would be to have a program that converts the keyboard into a 'proper' keyboard, playing on line, watching the notes appear on screen as you play them and printing it out afterwards; and there's nothing here like that."

"It's interesting that they've all taken different approaches. The only one that really teaches you about music is the *Musicmaster*. But they should all be easier to use. It should be a fun thing, not something you have to plough through huge manuals to understand. You should be able to just pull the music out with your fingers!"

Some light relief. This is a strategy game that allows you to try and crack the charts by leading your own group. Monthly turns allow your band to write songs, play gigs, go on expensive tours, push your manager into fixing special deals and acquiring status symbols and — eventually — make a record. If you've avoided bankruptcy, corrupt management and the apathy of the fickle public in the meantime, that is. Three skill levels in what's basically a text game, though there is a chance of seeing the group play live!

"A must for anybody who's ever picked up a guitar, I'd say! If there's a few of you playing it should be fun — I always find these games better when there's a few people gathered round calling out what to do. I like the pace of it — it moves fast enough to keep you interested. And it's not too easy either, even if the real thing is harder!"

Prog: IT'S ONLY ROCK'N'ROLL
Maker: K-TEL
Machine: SPECTRUM 48K/COMMODORE 64
Format: cassette
Price: £6.95

A program designed to make the computer operate as synthesiser, 4-track recorder and editing desk. It boasts 30 functions that work directly from the keyboard: 10 pre-defined pitch and amplitude envelopes offer a possible range of 100,000 envelopes, and four-channel recording can be simulated to enshrine tunes of up to 1,950 notes — more if the 'long-play' compressor facility is used. There's also a range of sound effects, a metronome facility and three ready-made files (Bach, Sousa and Xmas Carols). The basic graphic display is akin to a studio mixing desk layout.

The preset tunes just show off some flash envelopes. It never actually shows you what's playing. It sounds passable — as the kind of thing Walter Carlos would have dreamed of 20 years ago — but a lot of the effects sound like artificial warbles and tweets. For anyone who wanted to use the program as a tool for making

music it's good in a sort of roundabout way without showing or telling you much about what you're doing. There's a heavyonus on the user.

"Not very useful for the professional musician, and for someone who wants to learn about making music it's not too clear — you don't see any dots or scales anywhere. It seems like there's a lot there, and it claims to produce complex music quickly and easily — but that can't be done with a keyboard operating in real time — and that seems to be all you can do with it. There's no visual record of the notes you've played. Good bit of programming but I think you have to be able to play to make it work for you. It's harder than a piano keyboard."

Prog: BBC MUSIC PROCESSOR
Maker: QUICKSILVA
Machine: BBC MODEL B
Format: cassette
Price: £14.95

The Superior System

A very clear manual explains that this one will write 1, 2 or 3 part tunes which can be played or stored on the BBC. 16 pre-defined envelopes set up the sound characteristics for each note but these envelopes can be extensively modified; treble and bass staves are shown on the screen, and the cursor keys are used to select note positions. Tunes can be loaded from discs and there's a 256 note capacity for each.

"I should point out that I've been asked to write tunes for this program although I haven't actually written any yet. It's well laid out. It actually gives you a picture of the sound frequency you've chosen, though there's nothing very tutorial about it — it's aimed at people who know what they're about, as a serious tool. But your contact with it isn't too complex."

"You can approach it from whatever direction — as a computer user, musician or sound engineer — and I think it's very easy to understand. You can play back any part of a tune during the edit mode, very useful — the attitudes of the programme is to be helpful at all stages. To let you hear the tune build up. The machine gives you as much control as possible, and it's very good for getting the 'feel' of music. One drawback is that you can only see one line of music at a time even though you can hear as much of a piece as you want."

"It's certainly the best music program for the BBC, and the BBC is the best micro for this sort of thing. It's just a shame you can't write very long tunes on it."

Prog: MUSIC EDITOR
Maker: SYSTEM SOFTWARE
Machine: BBC MODEL B
Format: cassette/tape
Price: £8.00 (each)

KINDLY PAY ATTENTION CLASS!

A much simpler program: the rudiments of music theory are explained onscreen in either a stave or keyboard mode using step-by-step instructions on pitch, time etc. Tunes are then constructed, played and amended or stored as one wishes. There are no special FX to the program and the maximum length for a tune is 1000 notes.

"It's all there on the screen — you don't need to keep looking at the manual, which is good. Shame it's for a machine where the sound is so poor. I like it a lot — it's very good refresher stuff on all the things you forgot at school! It tells you what you need to know about notes or whatever and the way it teaches you about each part of putting music together is very clear. You can go straight to any part of the

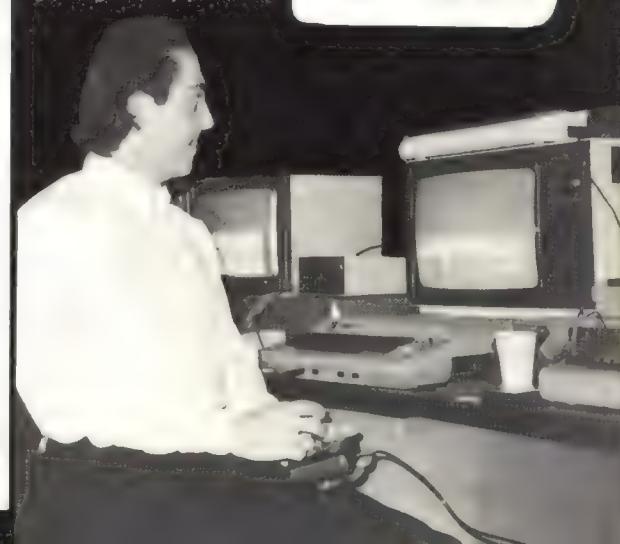
process so it's very user-friendly. Presentation is excellent and the display is very clear."

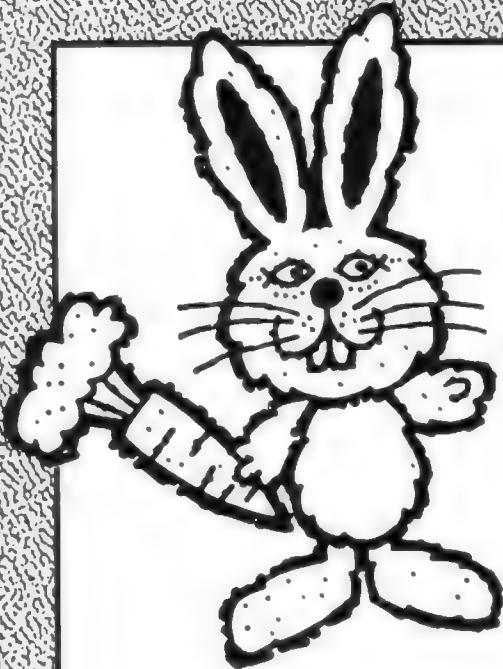
Prog: MUSICMASTER
Maker: SINCLAIR
INCOCGNITO SOFTWARE LTD
Machine: SPECTRUM 48K
Format: cassette
Price: £9.95

THE SHELLEY CHART

1. System Software's Music Editor
2. Spectrum Software's Musicmaster
3. Bug-Byte's BBC Music Synthesizer
4. Quicksilva's BBC Music Processor
5. Quicksilva's Ultisynth

SPECIAL MENTION
(Light Relief Department)
K-TEL'S It's Only Rock 'n' Roll





SAVE THE CHICKENS

For any Spectrum

BY RON RIDGE

Embarrassing storyline, great game. There's these chickens, see, and for some reason (don't ask) you're responsible for steering the little feeders from the coop to the henhouse. Avoid the white rabbits (this goes far real life, too). Give the foxes a miss. Try not to fall down a hole (this also goes for real life). Tap on.

REMOVED FROM POSITION 5 EGG





```

100 REM house and rabbits
100 P2B R=1 TO 1
100 LET S=INT((RND*14)+5) LET
100 M=INT((RND*14)+4)
100 PRINT INT 7 BRIGHT 1 PT S
100 REM rabbit holes
100 FOR H=1 TO 1
100 LET R=INT((RND*14)+5) LET
100 M=INT((RND*14)+4)
100 PRINT INT 1 BRIGHT 1 AT S
100 IF M=S$ THEN LET M=$S
100 IF S$=M$ THEN LET S=M$
100 REM
100 PRINT INT 6 AT 0 1 "SMIL-
100 AT 0 18 INK 5 TIME 10
100 FALSE 100
100 REM open eggs
100 LET R=INT((RND*4)) LET S=R+
100 IF R=6 THEN GO TO 230
100 IF ATTR(11 S-1)=130 THEN GO
100 TO 250
100 LET U=2
100 PRINT INT 6 FLASH 1 AT 1 S
100 FLASH 0 AT 1 S-1 S
100 INK 5 BRIGHT 1 * BEEP
100 IF INKE($)=100 THEN GO TO 2
100 REM move chicken

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310 IF INKE($)=15 THEN LET U=U-
1 PRINT INT 6 AT U-1 S-2 "X"
1 RINT AT U-2 S-2 S=1 GO SUB 500
1 IF ATTR(11 S-2)=71 OR ATTR(11
1 S-2)=65 THEN GC TO 410 IF U=21
1 MEN LET U=21 PRINT AT U-1 S-2
1 320 IF INKE($)=5 THEN LET S=S-
1 PRINT INT 6 AT U-1 S-2 * GO SUB
1 500 IF INKE($)=5 THEN GC TO 430
1 330 IF INKE($)=3 THEN LET S=S+
1 PRINT INT 6 AT U-1 S-2 * GO SUB
1 500 IF ATTR(11 S-2)=71 OR ATTR(11
1 S-2)=65 THEN GO TO 450
1 REM * stop at edges
1 IF U-1=20 AND S-2=18 OR U-1
1 AND S-2=17 THEN PRINT AT
100 INK 5 PAPER 1 FLASH 1 * GO
100 REFEL FOR S=1 TO 20 SPEED
100 .001 NEAT * LET S=S+1 GO
TO 30
1 360 IF U=21 THEN LET U=20 PRIN
T AT 21 S-2
1 370 IF S=0 THEN LET S=0
1 380 IF S=31 THEN LET S=31
1 390 WHILE U>30 TO 310
400 REM hit rabbits and holes
410 IF ATTR(11 S-2)=71 THEN PRI
NT AT U-1 S-2 * AT U-1 S-2 INK
2 PAPER 7 FLASH 1 * GO TO 4
70
420 IF ATTR(11 S-2)=65 THEN PRI
NT AT U-1 S-2 * AT U-1 S-2 INK
2 PAPER 7 FLASH 1 * GO TO 4
80
430 IF ATTR(11 S-2)=71 THEN P
RINT AT U-1 S-2 * AT U-1 S-2
INK 2 PAPER 7 FLASH 1 * GO
TO 470
440 IF ATTR(11 S-2)=65 THEN P
RINT AT U-1 S-2 * AT U-1 S-2
INK 2 PAPER 7 FLASH 1 * GO
TO 480
450 IF ATTR(11 S-1)=71 THEN P
RINT AT U-1 S-2 * AT U-1 S-1
INK 2 PAPER 7 FLASH 1 * GO
TO 470
460 IF ATTR(11 S-1)=65 THEN P
RINT AT U-1 S-2 * AT U-1 S-1
INK 2 PAPER 7 FLASH 1 * GO
TO 480
470 PRINT AT 21 S INK 1 PAPER
2 FLASH 1 * 100 PAUSE INTO A RHE
BIT1" BEEP .4 120 PAUSE 100 GO
TO 630
480 PRINT AT 21 4 INK 2 PAPER
2 FLASH 1 FELL INTO A RABBIT
HOLE!" BEEP .4 10 PAUSE 100
GO TO 630
490 REM check time * move fox
500 LET T=t-1 PRINT INT 6 AT 0
500 IF t=0 THEN PRINT AT
6 S, INK 5 PAPER 7 FLASH 1
500 OU RAN OUT OF TIME!" BEEP .4 1
500 BEEP .4 120 GO TO 630
510 LET S=INT((RND*4))
510 IF S=4 THEN RETURN
520 IF S=3 THEN LET S=3
540 IF S=18 THEN LET S=18
550 IF U-1 THEN LET S=S+1 PR
INT INK 2 AT 1 Y * AT Y-1 Y
560 IF S=18 THEN LET S=S-1 PR
INT INK 2 AT 1 Y * AT Y-1 Y
570 IF S=3 THEN LET S=S+1 PR
INT INK 2 AT 1 Y * AT Y-1 Y
580 IF S=18 THEN LET S=S-1 PR
INT INK 2 AT 1 Y * AT Y-1 Y

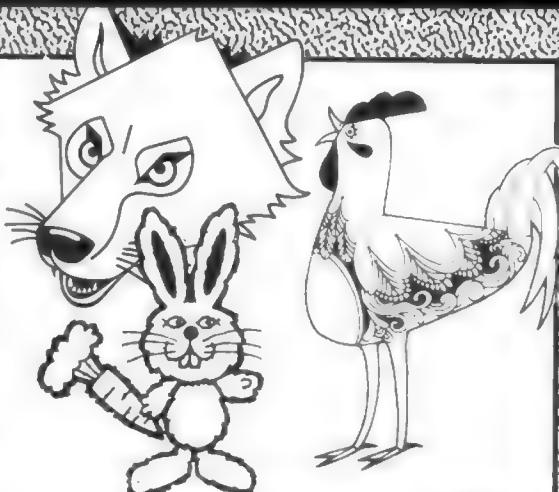
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10 REM return to main loop
20 REM end game
30 REM clear screen & return
40 LET sss=4
50 PRINT "INSTRUCTIONS"
60 PRINT "PAUSED"
70 PRINT "PRESS ANY KEY TO BEGIN"
80 REM graphics
90 FOR i=1 TO 100
100 DATA 12,14,200,186,254,269
110 DATA 48,112,16,186,127,83
120 DATA 60,60,60,60,60,60
130 DATA 14,14,14,14,14,14
140 DATA 122,255,219,128,86,108
150 REM set up little screen
160 FOR i=1 TO 20 STEP 1
170 DO 180
180 PRINT " "; AT 10+i,10+i
190 NEXT i
200 REM draw a circle
210 FOR i=1 TO 100
220 DO 230
230 PRINT " "; AT 50+i,50+i
240 NEXT i
250 REM draw a rectangle
260 FOR i=1 TO 100
270 DO 280
280 PRINT " "; AT 50+i,10+i
290 NEXT i
300 REM draw a triangle
310 FOR i=1 TO 100
320 DO 330
330 PRINT " "; AT 50+i,50+i+10
340 NEXT i
350 REM draw a diamond
360 FOR i=1 TO 100
370 DO 380
380 PRINT " "; AT 50+i,50+i-10
390 NEXT i
400 REM draw a square
410 FOR i=1 TO 100
420 DO 430
430 PRINT " "; AT 50+i,50+i-10
440 NEXT i
450 REM draw a pentagon
460 FOR i=1 TO 100
470 DO 480
480 PRINT " "; AT 50+i,50+i-15
490 NEXT i
500 REM draw a hexagon
510 FOR i=1 TO 100
520 DO 530
530 PRINT " "; AT 50+i,50+i-20
540 NEXT i
550 REM draw a heptagon
560 FOR i=1 TO 100
570 DO 580
580 PRINT " "; AT 50+i,50+i-25
590 NEXT i
600 REM draw an octagon
610 FOR i=1 TO 100
620 DO 630
630 PRINT " "; AT 50+i,50+i-30
640 NEXT i
650 REM draw a nonagon
660 FOR i=1 TO 100
670 DO 680
680 PRINT " "; AT 50+i,50+i-35
690 NEXT i
699 REM draw a decagon
700 FOR i=1 TO 100
710 DO 720
720 PRINT " "; AT 50+i,50+i-40
730 NEXT i
740 REM draw a dodecagon
750 FOR i=1 TO 100
760 DO 770
770 PRINT " "; AT 50+i,50+i-45
780 NEXT i
790 REM draw a tridecagon
800 FOR i=1 TO 100
810 DO 820
820 PRINT " "; AT 50+i,50+i-50
830 NEXT i
840 REM draw a tetradecagon
850 FOR i=1 TO 100
860 DO 870
870 PRINT " "; AT 50+i,50+i-55
880 NEXT i
890 REM draw a pentadecagon
900 FOR i=1 TO 100
910 DO 920
920 PRINT " "; AT 50+i,50+i-60
930 NEXT i
940 REM draw a hexadecagon
950 FOR i=1 TO 100
960 DO 970
970 PRINT " "; AT 50+i,50+i-65
980 NEXT i
990 REM draw a heptadecagon
1000 FOR i=1 TO 100
1010 DO 1020
1020 PRINT " "; AT 50+i,50+i-70
1030 NEXT i
1040 REM draw an octadecagon
1050 FOR i=1 TO 100
1060 DO 1070
1070 PRINT " "; AT 50+i,50+i-75
1080 NEXT i
1090 REM draw a nonadecagon
1100 FOR i=1 TO 100
1110 DO 1120
1120 PRINT " "; AT 50+i,50+i-80
1130 NEXT i
1140 REM draw a二十角形
1150 FOR i=1 TO 100
1160 DO 1170
1170 PRINT " "; AT 50+i,50+i-85
1180 NEXT i
1190 REM draw a twenty-one角形
1200 FOR i=1 TO 100
1210 DO 1220
1220 PRINT " "; AT 50+i,50+i-90
1230 NEXT i
1240 REM draw a twenty-two角形
1250 FOR i=1 TO 100
1260 DO 1270
1270 PRINT " "; AT 50+i,50+i-95
1280 NEXT i
1290 REM draw a twenty-three角形
1300 FOR i=1 TO 100
1310 DO 1320
1320 PRINT " "; AT 50+i,50+i-100
1330 NEXT i
1340 REM draw a twenty-four角形
1350 FOR i=1 TO 100
1360 DO 1370
1370 PRINT " "; AT 50+i,50+i-105
1380 NEXT i
1390 REM draw a twenty-five角形
1400 FOR i=1 TO 100
1410 DO 1420
1420 PRINT " "; AT 50+i,50+i-110
1430 NEXT i
1440 REM draw a twenty-six角形
1450 FOR i=1 TO 100
1460 DO 1470
1470 PRINT " "; AT 50+i,50+i-115
1480 NEXT i
1490 REM draw a twenty-seven角形
1500 FOR i=1 TO 100
1510 DO 1520
1520 PRINT " "; AT 50+i,50+i-120
1530 NEXT i
1540 REM draw a twenty-eight角形
1550 FOR i=1 TO 100
1560 DO 1570
1570 PRINT " "; AT 50+i,50+i-125
1580 NEXT i
1590 REM draw a twenty-nine角形
1600 FOR i=1 TO 100
1610 DO 1620
1620 PRINT " "; AT 50+i,50+i-130
1630 NEXT i
1640 REM draw a thirty角形
1650 FOR i=1 TO 100
1660 DO 1670
1670 PRINT " "; AT 50+i,50+i-135
1680 NEXT i
1690 REM draw a thirty-one角形
1700 FOR i=1 TO 100
1710 DO 1720
1720 PRINT " "; AT 50+i,50+i-140
1730 NEXT i
1740 REM draw a thirty-two角形
1750 FOR i=1 TO 100
1760 DO 1770
1770 PRINT " "; AT 50+i,50+i-145
1780 NEXT i
1790 REM draw a thirty-three角形
1800 FOR i=1 TO 100
1810 DO 1820
1820 PRINT " "; AT 50+i,50+i-150
1830 NEXT i
1840 REM draw a thirty-four角形
1850 FOR i=1 TO 100
1860 DO 1870
1870 PRINT " "; AT 50+i,50+i-155
1880 NEXT i
1890 REM draw a thirty-five角形
1900 FOR i=1 TO 100
1910 DO 1920
1920 PRINT " "; AT 50+i,50+i-160
1930 NEXT i
1940 REM draw a thirty-six角形
1950 FOR i=1 TO 100
1960 DO 1970
1970 PRINT " "; AT 50+i,50+i-165
1980 NEXT i
1990 REM draw a thirty-seven角形
2000 FOR i=1 TO 100
2010 DO 2020
2020 PRINT " "; AT 50+i,50+i-170
2030 NEXT i
2040 REM draw a thirty-eight角形
2050 FOR i=1 TO 100
2060 DO 2070
2070 PRINT " "; AT 50+i,50+i-175
2080 NEXT i
2090 REM draw a thirty-nine角形
2100 FOR i=1 TO 100
2110 DO 2120
2120 PRINT " "; AT 50+i,50+i-180
2130 NEXT i
2140 REM draw a forty角形
2150 FOR i=1 TO 100
2160 DO 2170
2170 PRINT " "; AT 50+i,50+i-185
2180 NEXT i
2190 REM draw a forty-one角形
2200 FOR i=1 TO 100
2210 DO 2220
2220 PRINT " "; AT 50+i,50+i-190
2230 NEXT i
2240 REM draw a forty-two角形
2250 FOR i=1 TO 100
2260 DO 2270
2270 PRINT " "; AT 50+i,50+i-195
2280 NEXT i
2290 REM draw a forty-three角形
2300 FOR i=1 TO 100
2310 DO 2320
2320 PRINT " "; AT 50+i,50+i-200
2330 NEXT i
2340 REM draw a forty-four角形
2350 FOR i=1 TO 100
2360 DO 2370
2370 PRINT " "; AT 50+i,50+i-205
2380 NEXT i
2390 REM draw a forty-five角形
2400 FOR i=1 TO 100
2410 DO 2420
2420 PRINT " "; AT 50+i,50+i-210
2430 NEXT i
2440 REM draw a forty-six角形
2450 FOR i=1 TO 100
2460 DO 2470
2470 PRINT " "; AT 50+i,50+i-215
2480 NEXT i
2490 REM draw a forty-seven角形
2500 FOR i=1 TO 100
2510 DO 2520
2520 PRINT " "; AT 50+i,50+i-220
2530 NEXT i
2540 REM draw a forty-eight角形
2550 FOR i=1 TO 100
2560 DO 2570
2570 PRINT " "; AT 50+i,50+i-225
2580 NEXT i
2590 REM draw a forty-nine角形
2600 FOR i=1 TO 100
2610 DO 2620
2620 PRINT " "; AT 50+i,50+i-230
2630 NEXT i
2640 REM draw a fifty角形
2650 FOR i=1 TO 100
2660 DO 2670
2670 PRINT " "; AT 50+i,50+i-235
2680 NEXT i
2690 REM draw a fifty-one角形
2700 FOR i=1 TO 100
2710 DO 2720
2720 PRINT " "; AT 50+i,50+i-240
2730 NEXT i
2740 REM draw a fifty-two角形
2750 FOR i=1 TO 100
2760 DO 2770
2770 PRINT " "; AT 50+i,50+i-245
2780 NEXT i
2790 REM draw a fifty-three角形
2800 FOR i=1 TO 100
2810 DO 2820
2820 PRINT " "; AT 50+i,50+i-250
2830 NEXT i
2840 REM draw a fifty-four角形
2850 FOR i=1 TO 100
2860 DO 2870
2870 PRINT " "; AT 50+i,50+i-255
2880 NEXT i
2890 REM draw a fifty-five角形
2900 FOR i=1 TO 100
2910 DO 2920
2920 PRINT " "; AT 50+i,50+i-260
2930 NEXT i
2940 REM draw a fifty-six角形
2950 FOR i=1 TO 100
2960 DO 2970
2970 PRINT " "; AT 50+i,50+i-265
2980 NEXT i
2990 REM draw a fifty-seven角形
3000 FOR i=1 TO 100
3010 DO 3020
3020 PRINT " "; AT 50+i,50+i-270
3030 NEXT i
3040 REM draw a fifty-eight角形
3050 FOR i=1 TO 100
3060 DO 3070
3070 PRINT " "; AT 50+i,50+i-275
3080 NEXT i
3090 REM draw a fifty-nine角形
3100 FOR i=1 TO 100
3110 DO 3120
3120 PRINT " "; AT 50+i,50+i-280
3130 NEXT i
3140 REM draw a sixty角形
3150 FOR i=1 TO 100
3160 DO 3170
3170 PRINT " "; AT 50+i,50+i-285
3180 NEXT i
3190 REM draw a sixty-one角形
3200 FOR i=1 TO 100
3210 DO 3220
3220 PRINT " "; AT 50+i,50+i-290
3230 NEXT i
3240 REM draw a sixty-two角形
3250 FOR i=1 TO 100
3260 DO 3270
3270 PRINT " "; AT 50+i,50+i-295
3280 NEXT i
3290 REM draw a sixty-three角形
3300 FOR i=1 TO 100
3310 DO 3320
3320 PRINT " "; AT 50+i,50+i-300
3330 NEXT i
3340 REM draw a sixty-four角形
3350 FOR i=1 TO 100
3360 DO 3370
3370 PRINT " "; AT 50+i,50+i-305
3380 NEXT i
3390 REM draw a sixty-five角形
3400 FOR i=1 TO 100
3410 DO 3420
3420 PRINT " "; AT 50+i,50+i-310
3430 NEXT i
3440 REM draw a sixty-six角形
3450 FOR i=1 TO 100
3460 DO 3470
3470 PRINT " "; AT 50+i,50+i-315
3480 NEXT i
3490 REM draw a sixty-seven角形
3500 FOR i=1 TO 100
3510 DO 3520
3520 PRINT " "; AT 50+i,50+i-320
3530 NEXT i
3540 REM draw a sixty-eight角形
3550 FOR i=1 TO 100
3560 DO 3570
3570 PRINT " "; AT 50+i,50+i-325
3580 NEXT i
3590 REM draw a sixty-nine角形
3600 FOR i=1 TO 100
3610 DO 3620
3620 PRINT " "; AT 50+i,50+i-330
3630 NEXT i
3640 REM draw a七十角形
3650 FOR i=1 TO 100
3660 DO 3670
3670 PRINT " "; AT 50+i,50+i-335
3680 NEXT i
3690 REM draw a七十-one角形
3700 FOR i=1 TO 100
3710 DO 3720
3720 PRINT " "; AT 50+i,50+i-340
3730 NEXT i
3740 REM draw a七十二角形
3750 FOR i=1 TO 100
3760 DO 3770
3770 PRINT " "; AT 50+i,50+i-345
3780 NEXT i
3790 REM draw a七十三角形
3800 FOR i=1 TO 100
3810 DO 3820
3820 PRINT " "; AT 50+i,50+i-350
3830 NEXT i
3840 REM draw a七十四角形
3850 FOR i=1 TO 100
3860 DO 3870
3870 PRINT " "; AT 50+i,50+i-355
3880 NEXT i
3890 REM draw a七十五回形
3900 FOR i=1 TO 100
3910 DO 3920
3920 PRINT " "; AT 50+i,50+i-360
3930 NEXT i
3940 REM draw a七十六回形
3950 FOR i=1 TO 100
3960 DO 3970
3970 PRINT " "; AT 50+i,50+i-365
3980 NEXT i
3990 REM draw a七十七回形
3999 FOR i=1 TO 100
4000 DO 4010
4010 PRINT " "; AT 50+i,50+i-370
4020 NEXT i
4030 PRE PAUSE 0

```



10. *U.S. News & World Report*, April 1990.

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As the L.A. Olympics draw near, Athletomania peaks. So far is Track and Field.

A Cure for Digit Fidget

STRANGE AS it may seem, a certain drunken friend of mine can now out-sprint the admirable Foster's, flop better than Mr. Fosbury and part the hurdles faster than Ed Moses. Sadly though, you will not find him competing for the British Squad at this summer's L.A. Olympics. Nor will you find his startling feats recorded in the record books. For he

has achieved all of these mini-miracles on Taitel Konami's athletic arcade game, *Track and Field*. Based loosely on what could be called a hexathlon, *Track and Field* is comprised of six sporting events, each surprising in their accuracy and realism. For twenty pence you get the chance to fight out with up to four players (or the computer) for honours in the 100m sprint, the hammer and long-jump, the javelin, the hurdles, the sprint, and the computer's ability to satisfy the stipulated speed/height/distance set by the machine; in all events bar the sprint and the hurdles the player has three attempts.

to qualify for the next heat. Of course none of this is as easy as first appears. Points are awarded on merit in competition and bonuses come in the occasional form of a be-hatted figure with a 1,000pt. bill-board, or, if your javelin flies off-screen, in the shape of a speared pigeon (7). But what puts *Track and Field* way above most games is the feeling that you are actually competing for something real (this is even more apparent when your opponent knocks your elbow during the 100m sprint). To play successfully you need the degree of dexterity and judgement that would confound the majority of RAF pilots. Your speed must be gauged exactly and your angle of take-off or release as close to the optimum as is humanly possible (and all this with your rivals blowing smoke in your face and stealing your scotch). If it wasn't for the game's addictive power I'd take a jump jet to the Falklands anyday.

Still, the complexity of the actual game is nothing

when compared to the abundance of animation that constitutes *Track and Field*'s software program: referees shoot starting pistols (to the audible cry of 'ON YOUR MARKS, GET SET, BANG') and the hand-measure distances, GET SET, offer standing ovations to winners and seated silence to losers, athletes scratch their heads in bemusement at disqualification and salute with pride to their victories — and, if you finally reach with champions' plinth, you are awarded a gold medal and a nubile blonde to present it (complete with kiss). All that's missing are the free Anabolic Steroids.

Not ones to miss out on the game's obvious success, the International Athletes Club has arranged a national competition with the makers aimed at raising money for out poverty stricken Olympics team — and that is an incentive to play.

Track and Field? It's leading the pack by a mile. DAVID DORRELL



System 3 Software...Graphically Amazing!

DEATHSTAR INTERCEPTOR

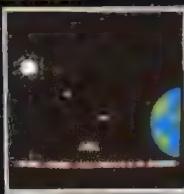
LAUNCH



(Screen 1)



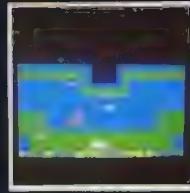
APPROACH



(Screen 2)

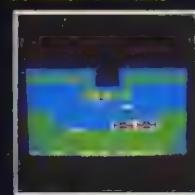


INTERCEPT



(Screen 3)

DURANIUM BARRIERS



(Screen 4)

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ALLEY

Ever wondered what happens to your 10p pieces once they've clanked down the iron throat of the machine of your choice? Like, who gets how much — and why?

DAVE RIMMER
has been making pie-charts...

That's the way the money goes

EVERY YEAR, in early Spring, Kensington Olympia plays host to the arcade game industry's annual show. Manufacturers display all their new games: distributors and arcade owners roll up in force to try them out.

The trick is simple: deciding just which of the scores of games on offer are most likely to get the coins popping in over the year to come. Or is it simple? Inevitably, one game becomes the star of the show. When there's no time to get to know a game, quality graphics are usually the lure. But quality graphics alone don't a successful game make and, almost as inevitably, the star will turn out to be a turkey. In 1983 everyone went for *Astro-Blaster*. The whole trade tried it, loved it and bought it. It flopped. Disastrously.

"We're dealing with a fashion industry," shrugs Frank Manzi, co-director of Regent Automatics, a distributor for fruit machines, juke boxes and pool tables as well as video games. "It really is a pig in a poke."

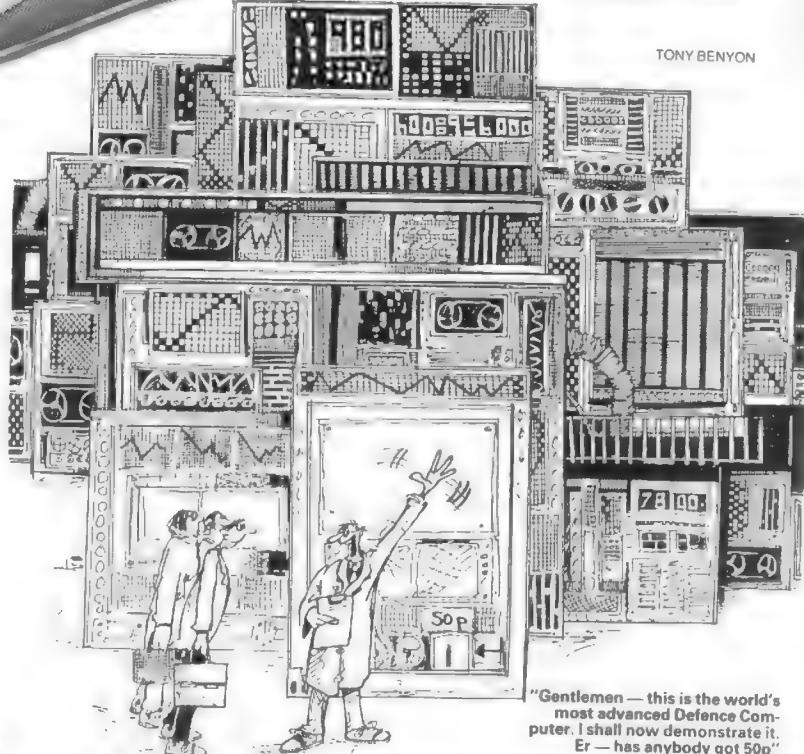
And it seems like it always has been. In the late '70s, when the first primitive "paddle-bat" games like *Ping Pong* and *Breakout* came on to the market, the games industry leapt on them. No-one made money out of them, though, and for a time it put the industry of video games altogether. When *Space Invaders* first came out, the trade just didn't want to know. Then *Space Invaders* took off. There was, Frank Manzi remembers with a smile, "an almighty rush".

On the crest of this sudden wave, all sorts of new companies came sweeping into the business. Most of them went broke. It seems that nobody had really crunched through the economics of it all.

"You used to get people putting ten machines in one grotty corner caff," Manzi smiles. "That's maybe thirty grand's worth of machines when you wouldn't have bought the whole caff for five grand."

The companies that survived were those, like Regent, who had the backing of their outlets and provided a range of equipment. Regent will provide a pub, say, with all its equipment and the juke boxes and fruit machines and pool tables kept them going through the time when video games weren't making money.

It's still not easy. The reliable old fruit machine is still the backbone of this lark, and a lot of local arcades that a couple of



"Gentlemen — this is the world's most advanced Defence Computer. I shall now demonstrate it. Er — has anybody got 50p?"

years back went big on video, have given up lasers and aliens and gone back to holds and nudges. As far as games go, it's picking the sites that is the problem.

"You've got to be picky about your sites," reckons Manzi. "You can have one pub that's a *marvellous* site. But the one round the corner might be an absolute stinker."

And it's not even as simple as that. Some games do well on some sites, but not on others. "It's horses for courses," Manzi says, and even if you know everything there is to know about new games (Manzi refers to the American *Joystik* magazine) and have tried them all out personally (his current favourite is *Food Fight*), you still can't predict with any degree of certainty which one will coin it where.

Here's how it works. A company like Regent buys a machine, puts it on a premises and then splits the takings with the owner. It used to be 50/50 but it's increasingly 60/40, with the larger share going to the distributor. As the games get more sophisticated, the price goes up. And if the price increases, so must the distributor's share. Some are too expensive for a company like Regent to operate at all. With a laser game like *Dragon's Lair*, Manzi reckons he would need 80% of the take to make any money. This means the site wouldn't make enough to want to bother.

Usually, though, a site who after all aren't paying anything for a machine, will be happy with what they can get. A distributor on the other hand has overheads: people to empty the machines, engineers to repair them.

The average life for any one machine on any one site is a mere 16 weeks. Exceptions? Manzi can think of only two: *Mr Do* and *Asteroids*. He has one site — a recording studio — which has had an *Asteroids* machine for three-and-a-half years.

"Initially they're all great, but you don't know how long they'll last. People poo-pooed *Mr Do* when it first came out. In fact it sent the first one back. And then it turned out to be one of the best ones. If they're too clever, though, they'll do nothing at all. Like *Gravitar*, that's a bloody intellectuals' game!"

"You know," he sighs, "you'd be surprised how sophisticated the public are. You wouldn't believe an arcade customer is as selective as he is. He wants a clean, well lit arcade. He doesn't want junky games that don't offer a challenge. He wants a change every now and then. It might be different in seaside arcades, but in towns the 16 week rule applies."



HI-TECH

GOAD YOUR CODE...

...the 6502 Way. In the third part of ANDY GREEN'S series, he shows you how to get great shapes on your TV screens.

PART THREE

BOTH THE BBC 'B' and the Oric, in common with most other home computers, use a display system known as Memory Mapped Graphics. This means that the video hardware uses information that the processor puts in a shared chunk of memory to form the display.

If the screen matrix is formed by 240 by 200 pixels, as on the Oric's Hi-Res mode, and each pixel can be white or black, then the status of each pixel can be represented by the contents of a single bit. You'd need 48,000 bits to define the status of all the pixels, or 6K bytes (8 bits to a byte).

So if each pixel can be any of a number of colours, then more bits are needed to define it's colour. Computer manufacturers always choose 2, 4, 16 or even 256 colours per pixel because numbers of bits needed that are factors of 8 are easier to design.

For example, on the BBC mode 2 screen (with 16 possible colours to each pixel) a quick glance at table 1 shows that each pixel needs 4 bits. With 160*256 resolution, that's a total of 40960 pixels, and at 4 bits per pixel, you're going to need 40960*4 = 163,840 bits or 20,480 bytes 20K.

So... more colours per pixel in nice, but it sure munch up dat memory. Note also that because you need to push a large chunk of memory about to create large shapes on the screen, memory mapped graphics are inherently slow. Sprites, as used in the Commodore 64, MSX and MTX micros get rid of this hassle by having a special chip which, when given co-ordinates, displays a shape in the appropriate place with no further orders from the processor.

Moving dot

Here's a little background on how TVs work

The TV controls a single moving dot that scans in a repetitive, set pattern, changing colour as it moves to form the piccy. The dot moves so fast that we are fooled into seeing a constant image. Figure 1 shows the scan pattern used to move the dot over one complete screenful or field, and figure 2 shows how each individual line is scanned. After 312-odd lines, the scan is pulled back up to the top left ready for the next field. Each line in the field is known as a scan line.

As you can see, all this is

happening pretty quickly — a field is completed 50 times a second, so you can imagine how fast that dot must be moving!

Let's recap on the vital statistics of the BBC's mode 2 display. It's 160 by 256 pixels, each pixel's colour being defined in four bits. There being 8 bits to a byte, you can define two pixels in each byte. Since at two pixels a byte 160*256 pixels will take up 20K (-&5000), if the screen ends at &8000 it must start at &8000 &5000 = 83000.

Figure 3 shows the placement in the screen memory of around the top-left pixels at &3000 for a BBC in mode 2. Note that each pixel is one scan line high.

Mshape secrets

You ever noticed how some games have got really smooth graphics while others seem to jerk and shuffle about?

Yeah? Here's how they get the smoothness... Move each mshape either just once every field (i.e. once every 1/50th of a second) or once every other field. The new position can only be seen once during a field, so it's pointless wasting time moving it more than once. "FX19 on the Beeb will wait until the start of the next field, so if you move all the stuff that needs moving, do an "FX19 to wait until the next field, and loop back to move all the stuff again, your graphics will be very slick and smooth.

The Mshape generators in Listings 1 and 2, for the BBC and Oric respectively (although both run on the BBC) enable you to create mshapes of up to 16 by 16 pixels, and store these on disc in the file SFILE. These mshape definitions can then be used in your programs, as shown later on.

Type in the appropriate listing, then the following:

?3000-0 *SAVE SFILE 3000 3001

to set up an empty shapefile.

Now RUN the program, and you'll see the main menu. Option 'A' is used to add on a new mshape, and it'll ask you two questions about the mshape's size. When it asks "Number of Bytes across", remember that on the BBC there's 2 pixels to the byte, on the Oric, 6.

When you've responded, the screen clears and presents you with a grid and a cursor, which you control with Joystick One. With the BBC version, move the cursor down to the row of colours

TABLE 1

COLOURS/PIXEL	NO. OF BITS NEEDED
2	1
4	2
8	3
16	4
32	5
64	6
128	7
256	8

Note that shaded entries are hard for the hardware people to implement because the number of bits needed isn't a factor of 8.

and press fire to select a new colour, then move in the grid pressing fire to 'drop' a colour in the right place.

On the Oric version, pushing fire when in the grid simply changes black-white and white-black. Put your cursor over where it says "exit" and hit fire when you're finished.

Option B enables you to edit a particular mshape. This simply takes you back to the editing grid as in 'A'. Note that the mshapes are numbered from zero upwards.

Option C is used to delete mshapes. Note that if you've got four mshapes, and you delete shape 1, then shape zero remains the same, shape 2 becomes shape 1, and shape 3 becomes shape 2, watch out!

Option D simply saves the current mshape configuration to disk.

Option E enables you to copy a certain mshape into another. Note you must first create the 'recipient' shape. The first shape number requested is the source shape, and the horizontal and vertical offsets represents a displacement that will be added while moving. For example, if a horizontal offset of 1 and a vertical offset of 0 is used, then the copy will be made one pixel to the right of the original. The second request for a mshape number refers to the 'recipient' mshape's number. Make sure that the recipient is big enough to contain the new shape if you use an offset.

The reason for option F is a

little complex, to say the least. There are two main methods of spraying shapes on the screen — simply pulling the mshape data out of a table and storing it straight into the appropriate piece of screen memory, or doing an exclusive-OR with the original contents first.

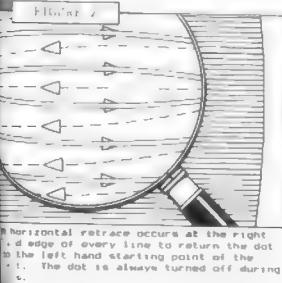
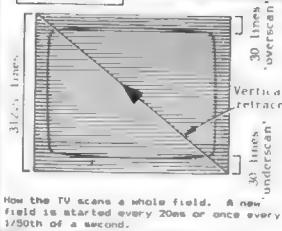
With the first method (used in Snapper) of two shapes that overlap, the last to be sprayed will cover the disputed territory, rubbing out its unfortunate forerunner as if it had never existed. It takes two calls to the shape sprayer to get such a shape to move a pixel... rub out the old shape by spraying a blank in its place, and spray up the new one in the next position along.

Spray those pixels

With normal Exclusive-OR (hereafter EOR)-ing, it still takes two sprays to move something a pixel, but in not quite the same way. If you spray a mshape up in the same position twice, using EORing, after the first spray the mshape will appear, and after the second spray the mshape will disappear! More accurately, after the second spray the pixels that were covered during the mshape's first appearance will return to the colours they originally contained. Okay — EOR the shape in once, it appears; EOR the same shape in the same place again and it disappears.

If two mshapes overlap, using EORing, then in the overlap area the colours go wrong. But EOR out one of the shapes, and the

FIGURE 1



colours on the remaining shape within the overlap area go OK again. EORing is non-destructive... check out figure 4

Big flaw in the above methods flicker. For a little bit of time, during and after we're blanking the old shape's position, there's no sign of the shape at all on the screen. If the TV happens to have scanned this area before you can get your shape back in its next position, it displays the blank

Sure shot shapes

What we really need is a 'one shot' spraying method that simultaneously destroys the old image whilst reprinting the new

First you gotta create an 'original' shape, which is going to be the basis for the 'one-shotters'. Take a *Space Invaders*-style laser base, for example. This can only move laterally (left/right for all you flyfitterite slobs out there), so we need to make one 'one-shooter' only — a lateral. Some shapes need to be able to move only up or down (lasers, bombs), and hence need a vertical one-shooter only. Some will need to be able to move in any of the four directions, and so will need both lateral and vertical one-shooters, which one is used being decided by the program.

A source file called MSHAPE is also given. It contains the SDO (shape do) routine for the BBC and Oric, which, given the X and Y co-ordinates, will EOR a particular shape onto the screen, with the top left pixel of the shape being placed at (X, Y). The X coordinate you want the shape at is stored (surprise!) in a location called 'X', with the Y coordinate in (you got it!) 'Y'. Don't mix these up with the index registers X and Y... in this context, X and Y are labels

Both co-ordinates are measured in pixels, with (0,0) being the top left of the screen and (159,255) being the bottom right pixel. You then load up the Accumulator with the shape you

want, do a JSR to SDO, and Zonk! there's your shape

So, by way of example: If we wanted shape 0 at (79,127), ie around the middle of the screen, then we'd...

```
LDA #79 /set the X co-ord to 79
STA X
LDA #127 set the Y co-ord to
      127
STA Y
LDA #0 /we want shape zero
JSR SDO /now spray the shape
```

Note that the top-left pixel of the shape would appear at (79,127), the rest appearing to the right and downwards of this point

After the SDO routine is INIT (short for initialisation), which is where the program starts from when you execute it. At the moment there's a little program to test the SDO routine. To use it, make shape 0, then create shape 1 one byte longer in the X direction. They copy shape 0 into shape 1 using option E, with a horizontal offset of 1 and a vertical offset of 0. This makes shape 1 the same as shape 0 but one pixel to the right

Now use option F to EOR shape 0 with shape 1 to get a one-shooter for moving horizontally into shape 1. Save the table to disc, and assemble the test program by chaining 'A'

(CALL #9700 on the Oric after running A)

Execute the BBC version by pressing f4, with Shift-Break to exit, and the Oric version by calling HIRES CALL#600, the 'reset' key to exit back to Basic

To the example game, *Maelstrom*, then. The dot matrix is on the wall, as I've often said before, for simple one or two-screen games such as *Space Invaders*. The only exception to this comes in the form of *Simistar*. A deep resonant voice echoes out of The Machine: 'Behold! I Live!' As you try to peg off a corner to hide from this nightmare, it chases you taunting 'Coward!'

Simistar compensated for the fact that simple zap-the-alien theme gets boring if the premises are static

Another way of getting around the familiarity breeding contempt problem is regularly changing the gameplay by including several parts. Arcade games are already mutating into a single title covering several different screens

This probably being your first home made arcade game, *Maelstrom* won't tax your brain too heavily. As you will discover, the gameplay occurs on a cross-grid. Several Nasties of various shapes and sizes erupt from the edges of the cross and rush inwards. You control an axial deflector (jargon always welcome here) that you can move about the grid. At the end of each 'roadway' is a symbol, and you've got to re-route the Nasties into

their appropriate symbols. Two nasties mustn't touch

Whenever a nasty runs into your deflector, it turns at a right angle, which way depending on how you've deployed the deflector, which can be in any of four directions

Now: a word about Vicious Nasties. Arcade game players' hands are stained with the blood of a hundred Alien hues. In another place, cyborg coolant fluid spills pumping to the dry, thirsty alien soil as each robot utters its last metallic croak, before, er, croaking

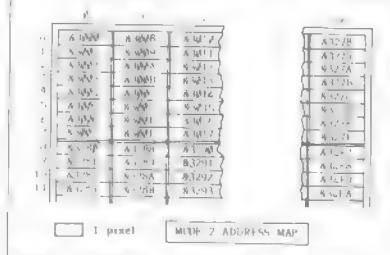
Background scene

If you read a lot of SF, then it's okay to have a futuristic background story. Otherwise forget it. Try fitting it to a 'cute' real life scenario... like *Frogger* and *Pengo*. There are quite enough Buxom Blondes being carried off by leering green Humanoids, thanks. Some of Quicksilva's cassette inserts have been quite good (they put little stories on the back, written by themselves) but others have been a load of crap

Anyhow, with eight shapes all hurtling towards the wrong symbols, and you can only deflect one at a time, it's going to be fun. There's also renegade shapes that have to be left alone, and Attractors that move twice the speed but must be touched

Next time we start on the game proper!

FIGURE 1



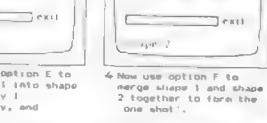
HOW EOR WORKS

EOR TRUTH TABLE

A	B	A XOR B
1	1	0
1	0	1
0	1	1
0	0	0

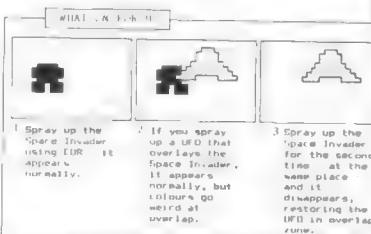
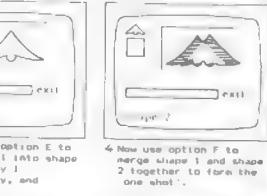
Examine the truth table. Imagine you're drawing the shape on the screen. On the first row, imagine that you're drawing a circle. The circle would match up with all the 1's in the screen already, 11111111, and the circle is replaced by 00000000. None, meaning that we are back with figure 4A, and we tried to EOR with 00000000 in 4A, with one left pixel in 4A, with one circle in 4A. That's why that pixel that was white in both would become black (EOR=0), while the pixel that were both black would remain black (EOR=0), and you end up with the shape in 4C. The circle has moved to the right. To move it to the left, we simply flip 00000000 so that the right-hand part is over the circle in 4A, now.

FIGURE 4



Now create shape 2, which will be the one for moving shape 1 to the left or right.

Shape 2 must be 1 pixel wider than shape 1. Leave it empty for the moment, and exit to the menu.



1 Spray up the Space Invader using EOR it appears normally.
2 If you spray up the Space Invader for the second time at the same place and it disappears, restoring the UFO in overlap zone.

Shapemaker for MODEL graphics on BBC

```

140 PRINT#1,B(1);CHR$17;CHR$13;
131;"Please type the letter you need now"
";
150A=GET#1 IF((65)D(R(A)>70))THENVDU1:GOTO
150
155PROCScrol1((19)
160INA=64GOTQ200,400,600,800,300,,36
200PROCdotti("Create a new shape")
210PROCIn1(CHR$11+"number of BYTES at
ross",1,18)IFERZTHEN110 ELSE BAZ=V2
220PROCIn1(CHR$13+"number of LINES do
wn",1,16)IFERZTHEN110 ELSE LDV=X2
230PROCmove((41:NOS%+NOS%*1%*6%+NOS%:I
FNOS%)ONTHEN278
240FORY=3TOSTEP-1:FORTX=NOS%-2 TO 0S
1EP:LN=LN+1
250SX7=(YX*(NOS%*1+T%)-(SX7*(YX*(NOS%-1)+1*T%))
260NEXTX:NEXT
270DX=0:4:S%7=(NOS%)=(DXMOD256):S%7=(N
OS%*2):DX=(DX\256)-$TDV256*S%7:(NOS%*3)=B
2%:S%7=(NOS%*4):LDV
280DR1Z=D:TDX*(BAZ+LDV)+T%?Z=0:NEXTX:
S%7=NOS%*LGDUSB256:GOTO450
300PROCdotti("Copy and shift a shape")
:PROCIn1(CHR$13)+"Which shape to copy",1,
NOS%-1:IFERZTHEN110 ELSE DSY=%V
310PROCIn1(CHR$13+"Horizontal Offset",
-2,2):IFERZTHEN110 ELSE DRD=V2
315PROCIn1(CHR$13+"Vertical Offset",
2,2):IFERZTHEN110 ELSE DVY=V2
320N1%=-2:(D$0%*1+256*D%1+(NOS%*0%*2+1)*
B1,X2=S%7*(NOS%*2+1)*1%+T%*2+(NOS%*3-

```

MSHAPE Program to Run on BBC

```

S>11
  640GOSUB58: IF(BAX<B1X)OR(1DZ<L1X)THEN
  BDJ1:MODE7:GOT0110
  652K1X=(B1Z-2)+1:FDRX%=&BD1R1X:FORY%=&0
  653K1X=(B1Z-1)+1:IF((X%DXZ)=0)OR((Y%-DYX)=0)OR(
  (Y%-DXY)=0)OR((Y%-DYX)>(L1X-1))THEN55
  654F0RCProcad(N1X,Y1,X1,Y1,B1X):PROCColour
  ((X%DXX,Y1-DYX,A2):PROCUpdate((X%DXX,Y1-
  DYX,A2)
  655NXT:NEXT:GOT045B
  656F0RCProcad("EDT two shapes"):PROC1:n
  (CHR$131+"Shape one",0,NOS%+1):IFERTHEIN
  110 ELSE OS%=VX
  657NXT:S%=(DOS%+1)+25*(S%-(NOS%+DX%+1))
  :B1Z=S%:(NOS%+2*DOS%+1):L1Z=S%:(NOS%+2*DOS%
  +1):GOSUB58:FDRY=&BD1L1Z:L1U=(S%-
  S%*(N%+TX%)):UX=UR(S%*(NIX+T%)):S%=(N%
  +T%)-UX:NEXT
  658M0DE7:GOT0110
  400F0RCdedit("Edit an old shape")
  410GOSUB58
  450C7=1:PROCC:X1=1-(ADVAL(1)DIV3200):
  Y1=31-(ADVAL(2)DIV2800)
  460M0F((ADVAL(1)DIV410)+(0%-(ADVAL(2)DIV
  255))):IF((N%AND7)>1)AND((N%AND7)<7)THENX%
  =19:(HIDIV1B)
  462F1P((N%AND7)>1)AND((N%AND7)<7)THENV%
  =-1:(DIDIV1B)
  463F1VY19:THEHENY%=21
  464F1NTTAB(Y1,V1):IF((ADVAL(8)AND3)=0
  THEN14:G
  470I1 Y1,-21HLN206
  480IF(X1=16THENCY=XX:PROC1:GOTO468
  490IF((X1=7)OR((X1=1)BT)THENM0DE7:GOT0110
  500IF((X1=4)OR((X1=4+(B4*X2-1)))THEN460
  510IF((Y1=1)OR((Y1=DXZ))THEN460
  520F0RCColour((X1-Y1,X1,C1):PROCupdate
  ((X1-Y1,X1,C1):GOTO468
  600F0RCdedit("Delete a shape")
  610GOSUB58:PRINTTAB(3,25):"Delete (/Y
  N):":A=GET1(IU):ASC("Y")=THEHEND7:GOT0110
  615F0RY=0:T03
  620Z%:=0:FORTX=&TONOS%-1:IFTX%=&MSXTHEN65
  0
  640S%?Y1%=(NOS%-1)+1%Z%:=BX?:((Y%-NOS%)
  +1+T%:Z1:=Z%-1
  650NXT
  660REXY1X
  665NOS%>NOS%-1?S%=&NOS%:WZ=%2+1+4*NOS%
  :FORTX=&WZ-4 TO 0:IF(T%=(N%+S%))AND(T%-
  (N%+S%*B2Z))THEN667
  666W%W%:=T%:WZ=W%+1
  667NXT
  668F0RTX=&TONOS%-1:GX=S%? (1+T%)+25*(S
  X%*(NOS%-1+T%))-4:IFTX%=&MSXTHEN65%GX-=(BAX
  +DX)
  681B1Z?P(T%+1)%=0:M0D256:S%? (NOS%+1+T%)=
  BX:DIV256:NEXT
  700M0DE7:GOT0110
  800S%?W%=&3000E00:CALLMD0V
  810D01SC
  B15R2=256*(S%*(NOS%+2))+((S%*(NOS%))+(
  S%*(NOS%+3))+(S%*(NOS%+4))+(S%*(NOS%+5))+
  B20S0CL1("SAVE "+S%+" 3000 "+CHR$27&7CC
  +BCHR$7%TC9+CCHR$7%CCCA+CCHR$7%CCB)
  B25TAF
  B30I&760=&E0E03000:CALLMD0V
  B40M0DE7:GOT0110
  B50F0RC1((CHR$131+"Which shape to edi

```

```

140. SDI LDY#TEMP2: DA(TA), Y=1MA1C/P#01B
F0SD1#AND#SA1LSRA: ORA#0d1; SD2 INC#TEM#21
LDY#TEMP1#E0S(R), V=STA(S), VPLAT#0 AND#551A
SLA: STA#0d1: TY=A1CLC1 ADC#B: STA#TEMP1#DECETM#1
P5:BPL#0d1: TAY:CX#01E6#DEUDS3: LDA#0d1#AND#%
AE#0d1(V), V=STA(S), VY, SD

150. LDA#0d0: STA#D: DEC#TEM#1#BE OF INT#DATEH
F#STATEPS1 INC#TEM#4#LDAY: CLD: ADC#TEM#4#AN
D#07: STATEPS3#BNESD1

160. INC#B1+1: INC$1#LDA#0d0: CLC: ADC#B&B#5TAS
B#CF%4+4 INC$1#MSPD$1

170. FIN PLA: TAY: PLA: TAY: LFL#RIS

180. INIT LD#0d2#2: STAB#SAC: LD#0d3#STA#EXIT
: LDA#2#JBR#FFEE#LDA#2#JSR#FFEE: LDA#0d1#JS
RD#BS

400. BSR#LOOF JSR#MOVE
460. LD#0d1#JSR#FFF#4:LDA#EXIT#1: BEG#JML#0d1#
WTS
480. 
490."Test for the SVO routine follows:
press caps lock to make shape move left
t, CTRL to move right
495.

500. MOVE LD#0d1#FL: LDY#FFF#LDA#0d1#JSR#-
F0#4: CF#FFF#F#F#BE#TRHT

510. LD#0d0#SAC: CMP#0d1: BCLE#AVE#LDA#0d1#DEC#BA
SAC: DEC#FB#C#F#M#DM#DBAS

520. TRHT LD#0d1#FL#W#FFF#LDA#0d1#JSR#-
F0#4: CH#FFF#F#F#BE#AVE#LDA#0d1#INC#BASAC: CMP#145#BC
SLEAVE#LDA#0d1#JBR#DBAS: INC#BASAC: INC#BASAC#.
LEAVE#FL

```

```

5#0,DBAS PMA:LDBASAC:STAX:LDA#240;STA
Y:1,F1,JMP SDO
99993:PAGE=51980:GOT0?0
70000:MODE?7:B$="" :INPUT "Save Mshape? :"
A$=I$A? : IF "Y" THEN STOP ELSE PRINTCHR$(-10);~C
    A$="~";TOP:FOR Y$=1010:R1=B$+CHR$(Y$X$-10);
    NEXT:OSCL! ("SAVE MSHAPE "+LEFT$(B$,4));
    PARTON:END A$;

```

Line 30 sets up labels.
Line 110: start of first
character cell on each
line.

120 converts (x,y)
co-ordinates to a screen
address in S and S+1

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OVER THE next few months I hope to take you through some of the various aspects of the graphics capabilities of the Atari. Those of you who are fortunate enough to own one of the new XL range will not have to pay too much attention to display lists and Antic modes as they are easily available on your machines. Most of these articles are aimed at the owners of the old faithfuls, the Atari 400 and 800.

THE GRAPHICS MACHINE

Because of its games playing background the Atari machine has been geared to creating some phenomenal graphics effects with multicoloured player missiles, high resolution graphics and scrolling in every direction.

Although this is normally done

by machine code for speed, even the beginner can create some very good visual effects on the screen from Basic. The first decision to make is what GRAPHICS mode you are going to use.

If you are going to have text on the screen then you would probably be using one of the three text screens ie GRAPHICS 0, 1 or 2. If not then you will be using one of the graph modes from 3 to 11/15 if you have an XL. Each of these modes has a different resolution and a different number of colours and luminosities (the brightness level) that are normally available to you.

Figure 1 is a table which gives the different resolutions etc for each of the Graphics modes. I have also included the amount of RAM used in bytes for each mode as this may be important when designing a program to fit into, say, 16K.

In the fourth column you will

see that there are two possible configurations for columns x rows. The upper figure, if there is one, is for the graphics screen with a text window and the bottom for no text window.

In the graphics modes which do have a text window you can get rid of it by adding -16 to the graphics mode when entering the command. For instance, should you require an entire screen of GRAPHICS 8 without the text window at the bottom you would enter

GRAPHICS 8-16
or more simply

GRAPHICS 24

which has exactly the same effect.

PLOT and DRAWTO

In order to get something to appear on the graphics screen you are going to have to use the

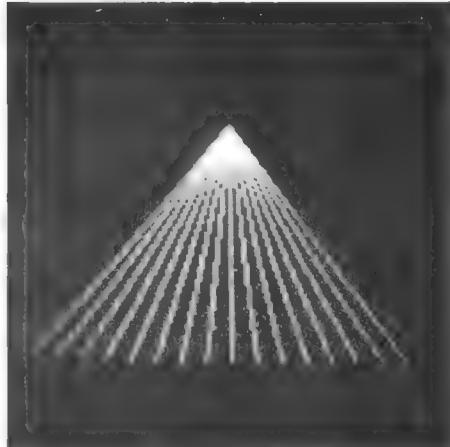
terms PLOT and DRAWTO. These terms are self explanatory. The PLOT statement will plot a point on the screen at the given coordinates. DRAWTO will draw from a given point to another. These commands take the form

PLOT X, Y
and
DRAWTO X1, Y1

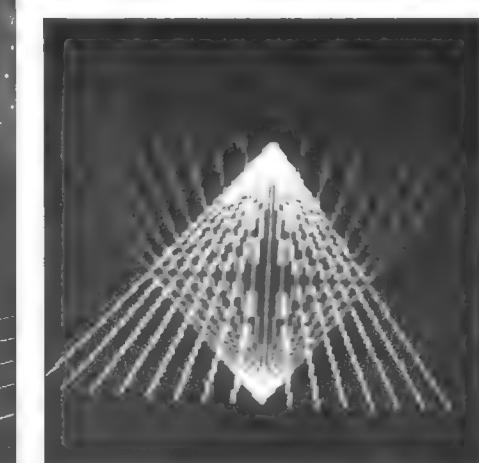
X and Y are the coordinates on the screen. Be careful that the computer does not try to PLOT or DRAWTO outside of its normal limits otherwise your program will stop and an error message will appear.

DRAWTO will draw to points X1 and Y1 from the previously PLOTED point or the last point that was drawn to. This command actually draws a physical line on the screen. Try the following little program and try to see what each command is doing.

Art for A(r)tari's Sake...



The result of lines 10-60...



...add 60-110 to achieve this. Clever, huh?

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```

10 GRAPHICS 7+16
15 COLOR 1
20 FOR X=0 TO 159 STEP 10
30 PLOT 80,0
40 DRAWTO X,95
50 NEXT X
60 GOTO 60

```

SETCOLOR and COLOR

In the above example the colour that was drawn on the screen was what is known as the default colour. You can choose between 256 possible colours (that is, 16 colours at 16 different luminosities). The colours are selected using the SETCOLOR statement. The COLOR (sorry about the spelling but you know what these Americans are like) statement allows you to choose which one you are going to PLOT or DRAWTO with.

In line 15 above there appears a COLOR statement. Before going any further what happens if you change this number to say 2 or 3? If you change it to COLOR 4 then you are now drawing in the background colour (black) and you will not see anything. There are three colours that you can draw with in GRAPHICS 7 without any SETCOLOR statement - orange, green and blue. But what if you do not want these particular colours?

Let us suppose that you want to draw with a fairly bright red colour. You would then have to change the colour registers with the SETCOLOR statement which takes the form

SETCOLOR reg, col, lum

where *reg* is the number of the colour register, *col* is the colour number and *lum* its brightness number. This latter number is usually an even number from 0 to 14, 0 being dark and 14 being light. The colour number is a number from 0 to 15 and this chooses the colour as in figure 2

FIGURE 2:

0 — Gray	8 — Blue
1 — Gold	9 — Light Blue
2 — Orange	10 — Turquoise
3 — Red-orange	11 — Green-blue
4 — Pink	12 — Green
5 — Pink-purple	3 — Yellow-green
6 — Purple-blue	14 — Orange-green
7 — Blue	15 — Light Orange

The colour register number is usually a number from 0 to 4. Unfortunately these numbers do not correspond exactly with the numbers used in the COLOR statement. Just to be confusing you normally have to add 1 to the colour register number to get the number you would use for the COLOR statement.

Now let's change the colour from that awful orange to an equally awful bright pink in our

little program above by adding the following line

```
12 SETCOLOR 0,3,10
```

Try out different values for the SETCOLOR and the COLOR statements to see what effects they have on the screen. For instance what does SETCOLOR 4,1,4 do to the background? You might also like to add the following to create a pattern on the screen

```
60 SETCOLOR 1,1,4
```

```
65 COLOR 2
```

```
70 FOR X=0 TO 159 STEP 10
```

```
80 PLOT 80,95
```

```
90 DRAWTO X,0
```

```
100 NEXT X
```

```
110 GOTO 110
```

TEXT ON ANY SCREEN

If one normally wants to have text on one of the graphics screens you would put it into the text window at the bottom. Sometimes this does not create the desired effect. My thanks go to Alan Wood for the following program which will put text onto the screen in any of the graphics modes 3 to 8. I have adapted it slightly so that it is now a subroutine that you can use in your programs

All the program does is to use the PLOT command to create the letters on the screen. As it stands it will only cope with capital letters. You can adapt it by altering the 32 in line 29020. Line 28999 onwards is the actual subroutine the program before that is just to demonstrate what it can do. Error checking I am afraid is left up to the programmer.

You have to pass over to the routine the text in A\$, HPOS and VPOS as the starting coordinates for plotting, and the correct COLOR in variable C

```
10 REM TEXT IN ANY
GRAPHICS MODE
```

```
20 REM ***** BY ALAN WOOD
```

```
30 GRAPHICS 5,C-1
```

```
40 DIM AS(20) AS=""ANY TEXT"
```

```
50 HPOS=0:VPOS=0
```

```
60 GOSUB 29000
```

```
70 GOTO 70
```

```
28999 END
```

```
29000 COLOR C
```

```
29010 FOR I=1 TO LEN(A$)
```

```
29020 CHAR=57344+(ASC
```

```
(AS(I,I))-32)*8
```

```
29030 FOR J=0 TO 7
```

```
29040 LINE=PEEK (CHAR+J)
```

```
29050 HP=HPOS+I*8:VP=VPOS
```

```
+J
```

```
29060 IF LINE >128 THEN
```

```
PLOT HP,VP LINE LINE-128
```

```
29070 IF LINE >64 THEN PLOT
```

```
HP+1,VP LINE LINE-64
```

DISPLAY TYPE	GRAPHICS MODE	COLOURS	COLUMNS X ROWS	RAM USED
TEXT	0	1 COL. 2 LUM	40 X 24	992
WIDETEXT	1	5 COL.	20 X 20 20 X 24	874 872
ENLARGED TEXT	2	5 COL.	20 X 10 20 X 12	424 420
FOUR	3	4 COL.	40 X 20 40 X 24	434 432
COLOUR	5	4 COL.	80 X 40 80 X 48	1174 1176
GRAPHICS	7	4 COL.	160 X 80 160 X 96	4190 4200
GRAPHICS	4	2 COL.	80 X 40 80 X 48	694 686
GRAPHICS	6	2 COL.	168 X 80 168 X 96	2174 696
HIGH RES. GRAPHICS	8	1 COL. 2 LUM	320 X 160 320 X 186	8122 8138
GTIA	9	1 COL. 16 LUM	80 X 180	8182
GRAPHICS	10	9 COL. 1 LUM	80 X 180	8182
MODES	11	16 COL. 1 LUM	80 X 180	8182

```
29080 IF LINE =32 THEN PLOT
HP+2,VP LINE LINE-32
```

```
29090 IF LINE =16 THEN PLOT
HP+3,VP LINE LINE-16
```

```
29100 IF LINE =8 THEN PLOT
HP+4,VP LINE LINE-8
```

```
29110 IF LINE =4 THEN PLOT
HP+5,VP LINE LINE-4
```

```
29120 IF LINE =2 THEN PLOT
HP+6,VP LINE LINE-2
```

```
29130 IF LINE =1 THEN PLOT
HP+7,VP
```

```
29140 NEXT J:NEXT I
```

```
29150 RETURN
```

Line 29050 actually causes the text to be printed out horizontally. If you wish you can adapt this slightly so that the text appears vertically. Although the program is not very fast it is written in Basic. The more experienced programmers amongst you will be able to adapt and improve on it.

NEXT MONTH

In order to cover Antic Mode 4, a multicoloured GRAPHICS 0 screen on the Atari, you will need to know a little bit about redefining character sets. Next month I will be covering this topic in order to do some amazing things in Antic mode 4 the following month. For those of you with the XL machines Antic 4 is the equivalent of your GRAPHICS 12 command. In order to use it to its greatest effect you will still need to know about character sets.

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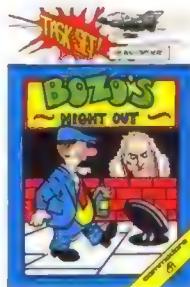
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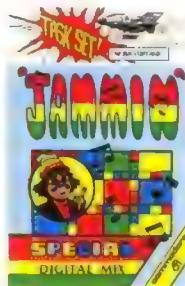
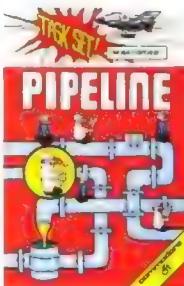
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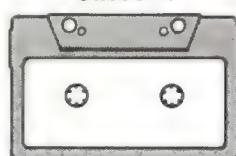
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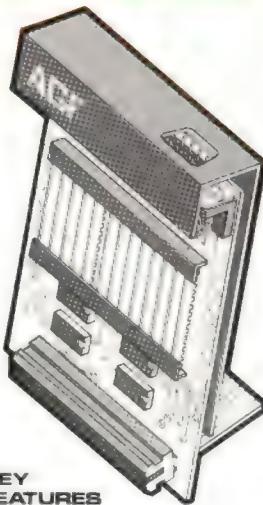
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for ORIC-1

by Kevin Freeman

```
1 L10
5 INK2:PAPER0:T0:E618,10
10 GOSUB300:GOSUB4000
15 POKE48680,3
100 REM.....CONTROL
101 REPEAT
105 T=2:TI=2:N=0:D$=KEY$
108 IFD$="" THENGOTO150
110 IFD$=" " THENGOSUB1000
115 IFD$=".", THENT=-1:TT=3:GOTO130
120 IFD$=".":THENT=3:TT=-1
125 A1$=LEFT$(A$,2):A2$=RIGHT$(A$,35)
128 A$=A2$+A1$+0$0150
130 A1$=LEFT$(A$,35):A2$=RIGHT$(A$,2)
135 A$=A2$+A1$+0$0150
150 GOSUB2000
175 PLOT30,2,RIGHT$("      "+STR$(HI),5)
180 PLOT10,2,RIGHT$("      "+STR$(SC),5)
185 PLOT10,4,RIGHT$("      "+STR$(SH),2)
190 A=FRE("")+0
200 UNTILSH=0
201 PLAY0,0,0,0:CLS
202 CLS:R=1
```

"I say, Corporal, there's some more of those nasty tank things hoving into sight. Be a good chap and traverse the old anti-tank gun in their direction, would you? When you've done that pop off a few shots at the bally things — but do be careful, we only have a few shells left. And, Corporal, keep the noise down. One has to have quiet during the cocktail hour."

TANK ATTACK!



```

210 PLOT13,13,"GAME OVER"
220 PLOT2,20,"YOUR SCORE WAS: "
230 PLOT16,20,STR$(SC)
232 PLOT2,22,"PRESS 'Y' FOR ANOTHER GO"
234 Y$=KEY$1
235 IFY$="Y"THENGOTO4015
236 GOTO234
240 END
300 PRINT:PRINT:PRINT
305 PRINTSPC(10);CHR$(4);CHR$(27)"NANT
-TANK":PRINTCHR$(4)
310 PRINT:PRINT"KNOCK OUT AS MANY TANKS
AS YOU CAN"
315 PRINT"WITH A LIMITED AMOUNT OF SHEL
LS"
318 PRINT"YOU CAN TRAVERSE TO THE RIGHT
":PRINT"OR LEFT"
320 PLOT12,15,"CONTROLS:"
330 PLOT12,19,"FIRE (SPACE BAR)
335 PLOT12,20,"RIGHT (,)"
340 PLOT12,22,"LEFT (,)"
345 GOSUB5000
350 PLOT1,14,"PRESS SPACE BAR TO START"
360 W$=KEY$1
365 IFW$=" "THENRETURN
370 GOTO360
1000 REM.....FIRING ROUTINE.....
1005 EXPLODF:WAITS
1010 SOUND2,5,0:PLAY2,2,5,10
1015 FR=FR-5
1050 FORY=161014STEP-2
1070 PLOT17,Y,"C":GOSUB2000
1090 PLOT17,Y,"":NEXT
1250 FORY=710125STEP3
1270 PLOT17,Y,"I":GOSUB2000
1290 PLOT17,Y,"":NEXT
1350 FORY=131013
1370 PLOT17,Y,"":GOSUB2000
1390 PLOT17,Y,"":NEXT
1393 IFX<1BANDX>15THENGOSUB2500
1394 IFX<1BANDX>15THENGOSUB2550
1399 SOUND4,300,0:PLAY2,7,1,0
1400 PLOT17,16,"*"
1420 GOSUB2000
1430 PLOT17,16,""
1435 PLAY0,0,0,0
1495 SH=SH-1
1500 POP:GOTO1050
2000 REM.....ENEMY TANK.....
2005 PLOT1,17,CHR$(2)+A$
2010 PLOTX,16,"":PLOTX1,16,""
2018 IFT1:Z=MIMENT1=2
2020 IFT1<2THENM1=360
2022 IFT1>2ORT1>5THENGOT02100
2023 SOUND6,3100,0:PLAY6,2,4,10
2025 X=T1
2030 POKE4R6P0,3:PLOTX,16,"UVW"
2040 PLAY0,0,0,0
2100 T1=T1-1
2104 IFT2>360THENIENT2=2
2105 IFT2<2THENI12=360
2108 IFT2<20NT2>5THENGOT02125
2109 SOUND6,3000,0:PLAY6,2,4,10
2110 X1=T2
2115 POKE4B6B0,3:PLOTX1,16,"XYZ"
2120 PLAY0,0,0,0
2125 T2=T2+T1
2200 RETURN
2500 REM.....HIT TARGET.....
2510 PLAY0,0,0,0:EXPLODE
2515 PLOTX,16,"":WAITS
2520 T1=INT(RND(1)*300+40)
2522 PLOTX,16,""
2530 SC=SC+200+FR
2535 IFHI<SC11ENHI=SC
2540 X=1:FR=100
2549 RETURN
2550 PLAY0,0,0,0:EXPLODE

```

```

2555 PLOTX1,16,:*:":WAIT6
2560 T2=INT(RND(1)*150+150)
2575 PLOTX1,16,""
2580 SC=SC+200:FR
2585 IFHI<SCTHENHI=SC
2590 X1=1:FR=100
2599 RETURN
4000 REM.....SET VARIABLES.....
4010 HI=0
4015 SC=0:SH=50:FR=100:CLS
4020 A$="aaaaaaaaaaaaaaaaaaaaaaaaaaaaab"
aaaaab"
4030 T1=INT(RND(1)*250+50)
4031 T(1)=INT(RND(1)*250+50)
4032 T2=INT(RND(1)*250+50)
4100 REM.....SET SCREEN.....
4101 CLS
4110 FORI=171026:PLOT1,I,2:NEXTI
4150 POKE48121,1:POKE48201,5
4151 PLOT1,2,"SCORE :"
4156 PLOT1,4,"SHELLS :"
4160 PLOT20,2,"HI-SCORE :"
4180 PLOT16,20,"hi"
4182 PLOT15,21,"aqjo"
4184 PLOT15,21,"bgkp"
4186 PLOT15,21,"cgkq"
4188 PLOT15,21,"dqlr"
4190 PLOT15,21,"egms"
4192 PLOT15,21,"famt"
4235 FORI=4600670480039:POKEI,32:NEXTI
4250 IFR=11HENGO TO 0100
4299 RETURN
5000 FORI=468567047087:READW:POKEI,W:NE
XT
5210 DATA0,0,0,1,1,1,1,1,1
5215 DATA1,1,1,3,3,3,3,3,3
5220 DATA3,3,3,7,7,7,7,7,7
5225 DATA7,7,7,15,15,15,15,15
5230 DATA15,15,15,15,31,31,31,31
5235 DATA31,31,31,31,63,63,63,63
5240 DATA63,63,63,63,63,63,63,63
5245 DATA0,0,0,0,19,31,31,31
5250 DATA0,0,48,48,28,30,30,31
5255 DATA31,31,31,31,31,31,31,31
5260 DATA15,15,15,15,15,15,15,15
5265 DATA7,7,7,7,7,7,7,7
5270 DATA3,3,3,3,7,7,7,7
5275 DATA1,1,1,1,1,33,57,63
5280 DATA0,0,0,32,32,32,32,32
5290 DATA32,32,32,48,48,48,48,48
295 DATA48,48,48,56,56,56,56,56
300 DATA56,56,56,56,60,60,60,60,60
305 DATA60,60,60,60,60,62,62,62,62
310 DATA62,62,62,62,62,63,63,63,63
315 DATA0,0,0,0,0,15,15,15,7
320 DATA7,62,15,71,63,62,63,63
325 DATA32,60,60,48,62,63,63,62
330 DATA1,15,71,71,63,62,62,62
335 DATA56,67,60,62,63,63,63,63
340 DATA63,63,63,63,63,63,63,63
345 DATA0,0,1,1,15,31,31,63
50 DATA0,0,40,48,28,30,30,31
55 DATA31,31,31,31,31,31,31,31
60 DATA15,15,15,15,15,15,15,15
65 DATA7,7,7,7,7,7,7,7
70 DATA3,3,3,3,3,3,3,3
75 DATA1,1,1,1,1,33,57,63
80 DATA0,0,0,32,32,32,32,32
80 DATA32,32,32,48,48,48,48,48
85 DATA48,48,48,56,56,56,56,56
90 DATA56,56,56,56,60,60,60,60,60
95 DATA60,60,60,60,62,62,62,62
0 DATA62,62,62,62,63,63,63,63
5 DATA0,63,0,0,3,15,15,7
5 DATA7,63,15,31,63,63,63,63
5 DATA32,60,60,48,62,63,63,62
1 DATA1,15,7,1,31,63,63,31
1 DATA56,67,60,62,63,63,63,63
1 DATA0,63,0,0,48,60,60,56
DATA30,30,67,63,63,30,30,0
DATA0,12,30,10,12,0,0,0
DATA0,0,8,28,8,0,0,0
RETURN

```

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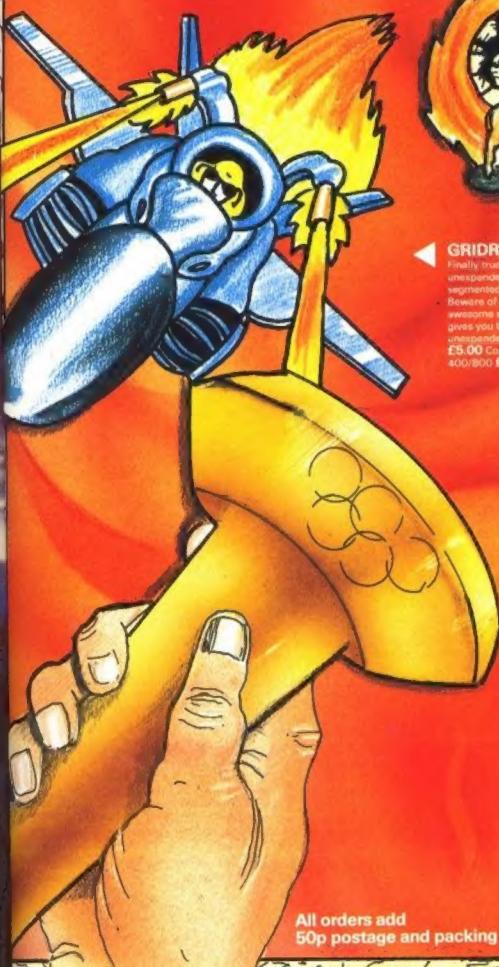
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REVENGE of the MUTANT CAMELS

At last the long awaited sequel to Attack of the Mutant Camels is available! You are controlling a ninety foot high, neutronium shielded laser spitting death camel, leading a rebellion against your evil Zzyxian overlords. The game features beautiful smooth sounding graphics and no less than 42 different alien species! This is one of the very few games in video history. The challenge of play will last for months as you battle to see what's on the next wave. £7.50

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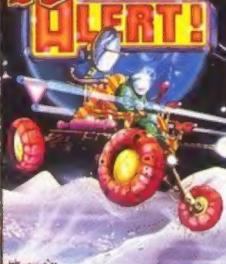
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